MASSACHUSETTS COLLEGE OF ART AND DESIGN

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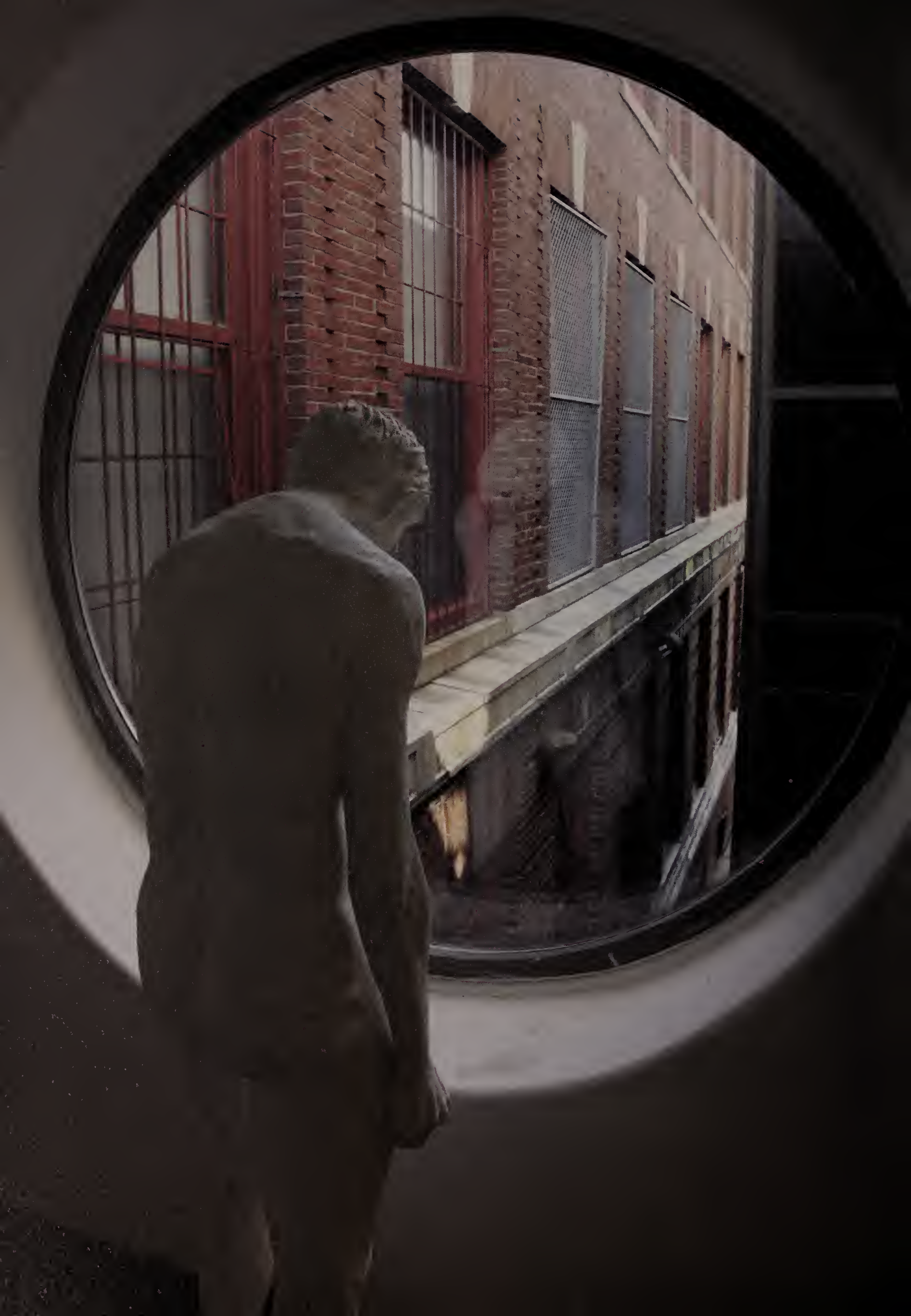
Cover: Cast rubber sculptures in the studio of Professor Judy Haberl (3D).
Photography: Bahar Yurukoglu (MFA '11).

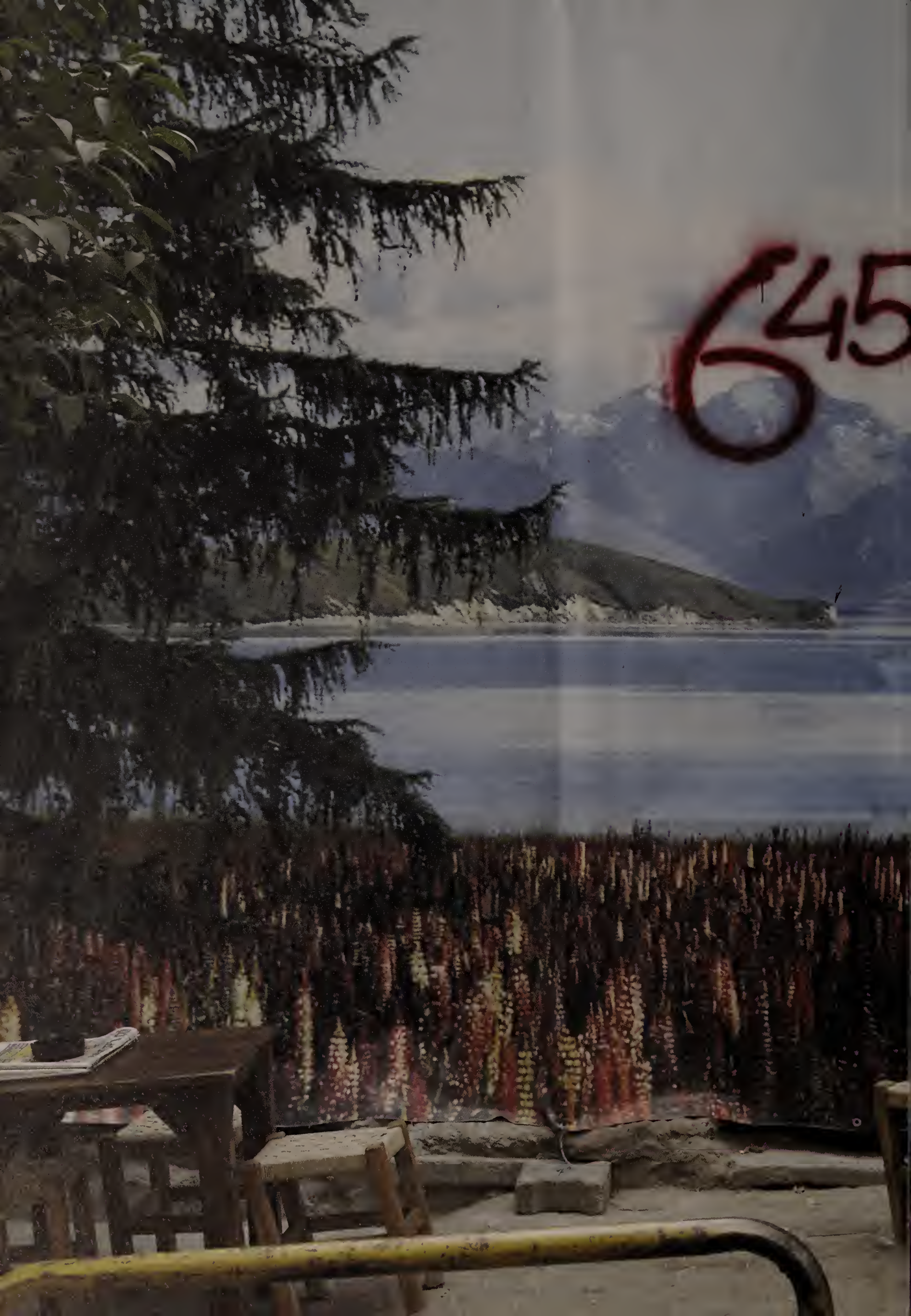
MassArt, a Massachusetts State University, is consistently ranked among the top art colleges in the country. *BusinessWeek* magazine recognized MassArt as one of the top global design schools and *US News & World Report* ranks MassArt's MFA Program #1 in Massachusetts. MassArt's approximately 1700 undergraduate and 200 graduate students come from 34 countries, reflecting the international reputation of our programs, and Boston's place as one of the greatest learning and research centers in the world, with some 60 colleges and 250,000 students nearby.

Our urban campus offers 1,000,000 square feet of studios, workshops, classrooms and galleries in downtown Boston. MassArt is also at the center of a world-class fine arts triangle, next door to the new modern wing of the Isabella Stewart Gardner Museum designed by Renzo Piano, around the corner from the encyclopedic collections of the Museum of Fine Arts, and a short distance from the Institute of Contemporary Art and dozens of galleries.

As comprehensive as our facilities are, perhaps our most valuable construct is invisible: a multi-college network of expertise, opportunities for collaboration, and access to the most up-to-date technologies and information. As a MassArt graduate student you can take courses and work with faculty from a dozen nearby colleges including MIT, Harvard, Tufts, Berklee College of Music, Boston Architectural College, Boston Conservatory, Emerson College, and the School of the Museum of Fine Arts.

1/3/2011 The Master of Design Strategy program is currently in a research and development phase with expected application for program approval submitted to the Massachusetts Board of Higher Education in late summer of 2011. Board approval will determine the application and program start dates.




645

Relief and
Litho Inks
ONLY

EXIT
DO NOT CUT ON TABLES
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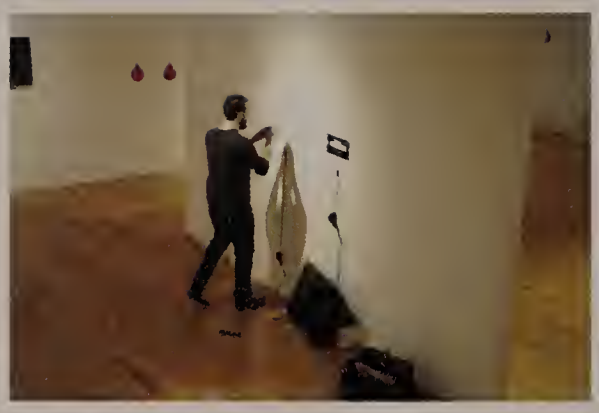
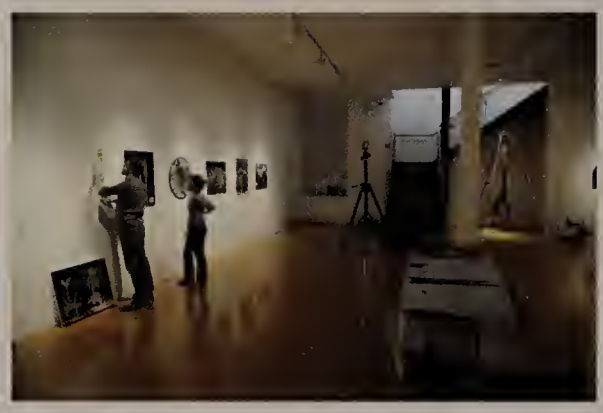
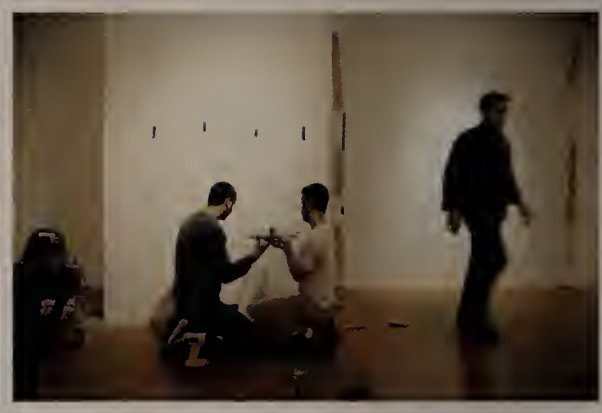
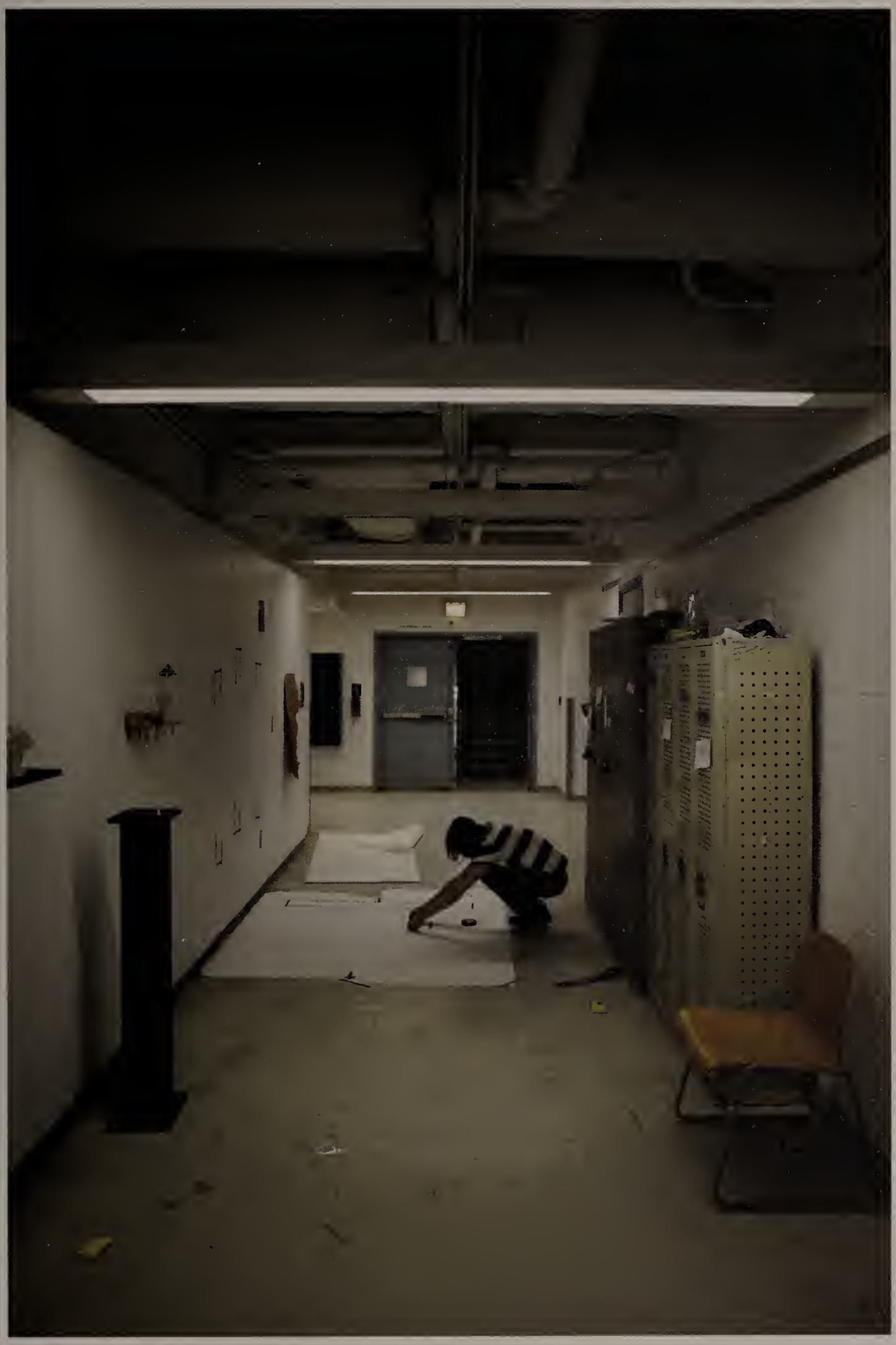




EMPTY EMPTY EMPTY
GLASS
AUTOMOTIVE



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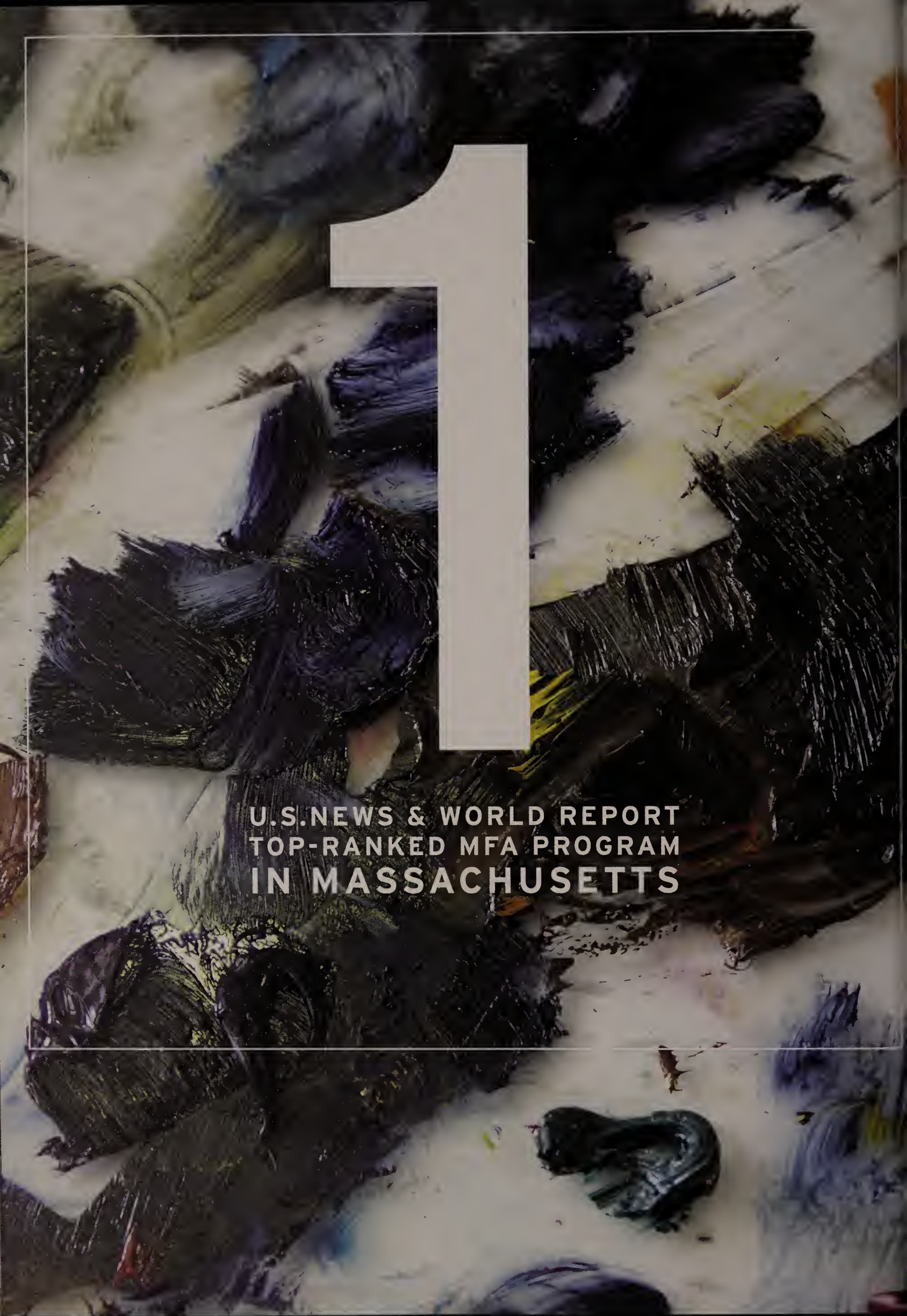
U.S.NEWS & WORLD REPORT
TOP-RANKED MFA PROGRAM
IN MASSACHUSETTS

BEING A PRACTICING ARTIST PROVIDES ME WITH A UNIQUE PERSPECTIVE ON A STUDENT'S EXPERIENCE. I RECALL WHEN AS A GRADUATE STUDENT, ARTISTS I HAD ONLY READ ABOUT CRITIQUED MY WORK. I FEEL VICARIOUSLY A SIMILAR EXCITEMENT TODAY WHEN INTERNATIONAL LUMINARIES INTERACT WITH OUR STUDENTS. WHETHER THIS MEANS SITTING DOWN FOR AN INFORMAL LUNCHEON WITH SOPHIE CALLE OR WORKING SIDE-BY-SIDE WITH XU BING ON AN ENVIRONMENTALLY SCALED INSTALLATION, THE GRADUATE EXPERIENCE WE PROVIDE IS FULL OF LIFE-CHANGING INTERACTIONS. I HOPE I NEVER BECOME TOO ACCUSTOMED TO SUCH ENCOUNTERS–SUPPORTING THEM IS ONE OF THE TRUE BENEFITS OF MY POSITION.

Like all schools, MassArt has its poster children with careers now in high-gear and lots of shows. Others chart a more idiosyncratic route particularly attuned to their abilities and interests. Eric Saline came to MassArt for his interview with a small portfolio of tiny collaged prints. To say that we were under-whelmed would be an overstatement. Despite his mini-presentation, we accepted him based in large part on his unbridled enthusiasm. Ten years later, thanks to his energy and his education he has become a globe-trotting artist with Fulbright fellowships in Sweden and Morocco, including installations of his environmentally-sized wood block prints that could not be more different than that first body of work he shared with us.

Cecilia Vasquez is another artist and alumna who comes to mind. She came from Mexico for MassArt's rigorous art school environment, choosing our program over several other leading schools. In the final months of her studies, I remember assisting her with applications to teaching positions and coaching her for CAA interviews in Chicago. By the semester's conclusion she had at least two colleges offering her positions, ultimately selecting Miami University of Ohio. Since then, she has returned to Mexico where she heads a new graduate program at a university outside Mexico City. Last year she participated in a show at Miami Basel Art Fair with other MassArt alumni.

Graduate programs come in all shapes and sizes. There are large ones with students dispersed across city blocks, pursuing different courses of study with little overlap versus smaller, departmentally driven programs where interactions are confined to small groups. MassArt is somewhere in between, a hybrid where students partake of several overlapping communities. This environment promotes multiple dialogs: a student may be working closely with Laura McPhee in the photo program while at the same time collaborating on a week-long performance-piece tethered to a sculpture student. These collaborations are built on trust, a valuable commodity in any graduate program.

Your graduate education is what you make it, but it helps if the program has faculty as committed to your growth as you are and the resources you need to put theory into practice. Alumni often call me to share their new ventures or ask for advice. I welcome these opportunities to be a part of their lives and help shape their careers. We encourage you to visit, meet our students and faculty, and see our ideas in action.

GEORGE CREAMER, DEAN OF THE GRADUATE PROGRAMS

1

THE ONE AND ONLY

INDEPENDENT PUBLIC COLLEGE OF ART AND DESIGN IN THE US.

57,715
SQUARE FEET
OF 3D STUDIOS AND WORKSHOPS – THE BEST IN THE UNITED STATES

135
YEARS
OF ART AND DESIGN

1720
UNDERGRADUATE
STUDENTS

10,000
SQUARE FEET
OF FILM AND
DIGITAL
PHOTOGRAPHY
FACILITIES

10
GALLERIES
ON CAMPUS FOR STUDENT AND PROFESSIONAL EXHIBITIONS AND PERFORMANCES

$18,450
COST OF 2010 TUITION

195
GRADUATE
STUDENTS

10
GALLERIES
SPACES ON CAMPUS

9:1
STUDENT-FACULTY
RATIO

$43,000
TOTAL AMOUNT OF GRADUATE DEAN'S SCHOLARSHIPS AWARDED IN 2010

15,000
ALUMNI LIVING
IN 52 COUNTRIES

9,000
SQUARE FOOT
PRINT SHOP

258
FACULTY

250,000
COLLEGE AND
GRADUATE
[illegible]

34
THE NUMBER OF
COUNTRIES
REPRESENTED BY
CURRENT MASSART
STUDENTS

450,000
[illegible]

60
COLLEGES
[illegible]
AREA

1,000,000
SQUARE FEET
OF STUDIOS, WORKSHOPS,
GALLERIES, AND CLASSROOMS

74%
OF MASSART GRADUATE
STUDENTS RECEIVE NEED OR
MERIT BASED FINANCIAL AID.

OUR MISSION AND VALUES

The founding of Massachusetts College of Art and Design in 1873 was a radical act, creating the very first degree-granting college of art in the country. Today we remain unique as the only free-standing public college of art and design in the United States.

The university offers graduate degrees in eleven areas and bachelors degrees with 22 areas of concentration. As a publicly funded school MassArt is able to offer a highly-ranked program with tuition that is substantially less than that at other privately funded schools, contributing to the vibrancy and diversity of the creative community.

WE BASE OUR PRIORITIES ON A SET OF SHARED VALUES:

We affirm the inherent value of the arts as a life enhancing force.

We recognize the power of art and design in many spheres of public life.

We take pride in our unique heritage as the only publicly supported freestanding college of visual arts in the United States.

We are committed to being an educational and cultural resource for the citizens of Massachusetts.

We believe that academic excellence is fundamental to professional education in the visual arts.

We believe that diversity – in background, status, culture, and viewpoint – is essential to a vital and creative community.

We respect the roles and views of all members of our college community and operate our institution in a spirit of collegiality.

We aspire to an ideal of service to the wider community and of advocacy for the value of the arts.

AS ARTISTS, DESIGNERS, AND EDUCATORS, WE ARE COMMITTED TO THE FOLLOWING PRIORITIES:

We provide rigorous professional programs in the visual arts, grounded in the broader context of liberal learning and designed to encourage individual creativity.

We challenge students to develop their talents to their highest potential, questioning the traditional boundaries of disciplines.

We work to build diversity and inclusiveness in our faculty, staff, and student body.

We foster community-building both inside and outside the college.

We educate students to examine critically the form and content of art, both their own and others', to understand it in historical, social, and global contexts.

We choose faculty who are practicing professionals in their disciplines and whose work reflects the level of excellence we promote for our students.

We seek students with excellent potential, regardless of limitations in their opportunities for preparation.

We nurture the development of students as artists and as individuals, through services which meet their academic, personal, and social needs.

We embrace new technologies as opportunities to advance the creative potentials of our disciplines, and we promote innovative and responsible uses of technology in the realization of artistic concepts.

We recognize that artists and individuals educate themselves over a lifetime and are dedicated to serving that need.

Lisa Yuskavage, *PieFace* (2008). Courtesy of the artist and David Zwirner Gallery, New York.

VISITING ARTISTS

Hundreds of artists, critics, curators, designers, and other arts professionals come to our campus each year to participate in exhibitions, critiques, and workshops.

Vito Acconci
Pat Adams
Terry Adkins
Camilo Alvarez
Leila Amalfitano
Calli Angell
Lasse Antonsen
Polly Apfelbaum
Cory Arcangel
Bill Arning
Rebecca Baron
Yann Beauvais
Robert Beaver
Patricia Berman
Walead Beshty
Xu Bing
Dike Blair
Nayland Blake
Jose Luis Bondet
Andrew Buljaski
Klaus Burgel
Martha Buskirk
Ambreen Butt
Ingrid Calame
Sophie Calle
JoAnne Carson
Pieranna Cavalchini
Mel Chin
William Christenberry
Martha Coburn
Lois Connor
Livia Corona
Charlotte Cotton
Petah Coyne
Gregory Crewdson
Roy Crosse
Tim Davis
E.V. Day
Philip-Lorca DiCorcia
Lesley Dill
Ellen Driscoll
Angela Dufresne
Sam Durant
Mitch Epstein
Eleanor Erskine
Carlos Estévez
Fabio Fernandez
George Fifield
Louise Fishman
Dana Frankfort
Chie Fueki
Jason Fulford
Coco Fusco
Joe Fyfe
Joe Gibbons
Frank Gohlke
Glen Goldberg
Antony Gormley
Jacqueline Goss
Emmet Gowin
Katy Grannan
Nancy Graves
Angelina Gualdoni
Magalie Guerin
Ed Halter
Trenton Doyle Hancock
Eleanor Hartney
Mona Hatoum
Julia Hayward
Julie Heffernan
Mary Heilmann
Jim Hodges
Sederik Huckaby
James Hull
Bill Jacobson
Mimmo Jodice
Ken Johnson
Brad Kalhamer
Wade Kavanaugh and Steven Nguyen
William Kentridge
Lewis Klahr
Justine Kurland
Robert Lazzarini
Laura Letinsky
Jamie Lidell
Tristin Lowe
Joseph Marioni
Louisa McCall
Katherine McCoy
Mary McFadden
Heather McGill
Jen Mergle
Shintaro Miyake
Shana Moulton
Carrie Moyer
Vik Muniz
Antonio Muntadas
James Nachtwey
John Newman
Laura Newman
Linda Norden
Tom Nozkowski
Pat Oleszko
Lothar Osterburg
Sheila Pepe
Paul Pfeiffer
Sigmar Polke
Larry Poons
Nigel Poor
Thomas Roma
Judith Joy Ross
Meg Rotzel
Michael Rush
Graciela Sacco
Lyn Sachs
Makoto Saito
Luc Sante
Jeffrey Schiff
Gary Schneider
Dana Schutz
Sean Scully
Gebhard Sengmueller
Paul Shambroom
Nancy Shaver
Cameron Shaw
Kiki Smith
Zak Smith
Jheon Soocheon
Alec Soth
Jem Southam
Haim Steinbach
Lowery Stokes-Sims
Susan Stoops
William Stover
Debra Stratman
Mary Ellen Strom
Elizabeth Subrin
Larry Sultan
Barbara Takanega
Robert Farris Thompson
Leslie Thornton
Shelburne Thurber
Randall Thurston
Fred Tomaselli
Tracy and the Plastics
Richard Tuttle
Penelope Umbrico
Bill Viola
Carrie Mae Weems
William Wegman
Stephen Westfall
Ean White
Pae White
Gale Wight
Anne Wilson
Frank Wilson
Fred Wilson
Paula Wilson
Andrew Witkin
Alexi Worth
Richard Yarde
The Yes Men
Bruce Yonemoto
Lisa Yuskavage
Kevin Zucker

CURATORIAL PROGRAMS, GRADUATE ASSISTANTSHIPS, AND EXHIBITIONS

The Curatorial Programs at MassArt are a vital cultural and educational resource for the college and beyond, bringing contemporary artists, curators, scholars, and designers to the campus for exhibitions, lectures, and symposia.

The college's Bakalar & Paine Galleries showcase work by internationally acclaimed and emerging artists and designers, as well as exhibiting the annual MFA Thesis shows. *Art in America*, *ARTNews*, *ArtForum*, and the *New York Times* have recognized the Bakalar & Paine Galleries' contributions to the presentation of innovative and diverse visual arts programming.

GRADUATE ASSISTANTSHIPS

The galleries are a resource for student employment, with opportunities to learn exhibition practices, installation techniques, and arts administration. Graduate students work alongside professional curators, artists, and preparators, installing exhibitions, creating new work with visiting artists, and assisting the Curatorial Programs Department. Graduate assistantship positions are available year round, and former assistants have gone on to work at New York's 303 Gallery, Guggenheim Museum, and MoMA; and Boston's Barbara Krakow Gallery, and Institute of Contemporary Art.

STUDENT EXHIBITIONS

In addition to the professionally curated Bakalar & Paine Galleries there are eight galleries for student exhibitions. MassArt's galleries are always free and open to the public, showing cutting-edge exhibitions in every possible media. The Patricia Doran Graduate Gallery presents graduate student and student-curated events. A student coordinator, in conjunction with a gallery committee of graduate students, solicits proposals and coordinates use of the space. The Doran Gallery is located on the first floor of the Artists' Residence which offers graduate student housing.

Left: Sam Durant (BFA '86) *Scenes from the Pilgrim Story; Myths, Massacres and Monuments*. Courtesy of the artist and Blumental and Poe, Los Angeles.

Top: Installation view of *Sensacional! Mexican Street Graphics*.

April 20–
July 27, 2008
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HISTORY OF ART DEPARTMENT

MassArt's History of Art department is one of the most comprehensive of its kind within a professional art school.

MassArt's History of Art department is one of the most comprehensive of its kind within a professional art school. The History of Art department offers courses in the fine and decorative arts and architecture from ancient and medieval to modern and contemporary as well as arts of the Americas, Asia, and Africa. The department offers both specialized and wide-ranging courses that develop students' ability to engage with art's intellectual, aesthetic, historical, geo-political, and social dimensions.

Although the History of Art department does not offer a graduate degree, MFA students (except DMI) take four required History of Art and Liberal Arts courses, and up to three History of Art, Liberal Arts, or Art Education electives.

The History of Art and Liberal Arts curriculum are supported by access to more than a million books at MassArt's Godine library, and privileges at eight other colleges including Emerson, the School of the Museum of Fine Art, and the Art Institute of Boston. Visual resources include 120,000 slides, data bases with over a million images, 3,000 DVDs and videotapes, 800 16-mm films, and the encyclopedic collections of the Museum of Fine Arts and the Isabella Stewart Gardner Collection just around the corner from the MassArt campus.

SAMPLE COURSE LISTINGS

The Graduate Seminar; Issues in Contemporary Art Practice (I and II)

Graduate Contemporary Art

Benchmark

Issues in Contemporary Art

Artists' Writings

Methodologies of Art History

Seminar: Topics in the History of Art History

Modern and Contemporary Architecture History and Theory

Landscape: Space and Place in Art 1600–2000

Communication Design History

Architecture and Politics

History of Printmaking

Modern Mexican Art

Abstract Expressionism

Art of Ancient Iraq

Materials and Methods in Medieval Art

Mayan Art and Archaeology

Native American Art and Culture

Australian Art

Colonial Latin American Art

Archaeological Theory and Practice

Seminar: Monumental Images in Medieval Art

History of Video Art

Art Since 1960

FACULTY

ADRIAN KOHN

EDUCATION:
AB, Georgetown University; MA, School of the Art Institute of Chicago; PhD., University of Texas at Austin

PUBLICATIONS INCLUDE:
"Work and Words" in *Phenomenal: California Light and Space* (2012); "A Look at John Chamberlain's Lacquer Paintings" in *It's All in the Fit: The Work of John Chamberlain* (2009); "Judd on Phenomena," *Rutgers Art Review* (2007); and "See Like Irwin," *Chinati Foundation Newsletter* (2005).

CONFERENCES INCLUDE:
"Looking at and Learning from Light and Space," Museum of Contemporary Art, San Diego (2008); "Visual Phenomena in Postwar American Art," Smithsonian Institution (2008); "Donald Judd's Art Criticism, Beyond 'Specific Objects,'" College Art Association (2008); "Mathematics in Minimalism," College Art Association (2007); "Color Through Veils in John Chamberlain's Lacquer Paintings," Chinati Foundation (2006); "Seeing Larry Bell's Cubes," College Art Association (2005); and "Robert Irwin's New Mode of Seeing," Society of Literature, Science, and the Arts (2005).

RECENT FELLOWSHIPS INCLUDE:
Charlotte Faculty Fellowship, Massachusetts College of Art and Design; Vivian L. Smith Foundation Research Fellowship, The Menil Collection; Patricia and Phillip Frost Fellowship, Smithsonian Institution; and the Henry Luce Foundation/ American Council of Learned Societies Fellowship

JANE MARSCHING

EDUCATION:
BA, Hampshire College; MFA, Photography and Related Media, School of Visual Arts, NY

GALLERY REPRESENTATION:
Miller Block Gallery, Boston, MA.

EXHIBITIONS INCLUDE:
The ICA, Boston; MASS MoCA; North Carolina Museum of Art; San Jose Museum of Art; Photographic Resource Center, Boston; Museum of Contemporary Art, Cleveland, OH; Ronald Feldman Gallery, NYC; CEPA Gallery, Buffalo, NY; Sonoma Museum of Art

PUBLICATIONS INCLUDE:
Reviews and interviews, Aperture, Art New England, ArtsMedia, Afterimage; Essays: Art Journal; Blur of the Otherworldly: Contemporary Art Technology and the Paranormal, S&J Journal online

GRANTS AND AWARDS INCLUDE:
Creative Capital; LEF Foundation; Artadia; Massachusetts Cultural Council, Artists Resource Trust

WEB SITE:
www.janemarsching.com

ELLEN R. SHAPIRO

Professor and Chair, History of Art

EDUCATION:
BA, Brandeis University; MA, M. Phil, PhD, Yale University

PUBLICATIONS INCLUDE:
"Inlands", *Mimmo Jodice: Inlands, Visions of Boston,* Ellen R. Shapiro and David D. Nolta, eds, Milan; *Giuseppe Terragni: opera completa*, Milan; chapters, *The Seventy Wonders of the Modern World: 1500 Years of Extraordinary Feats of Engineering and Construction*, London; articles and reviews: *Oppositions, Architectural Design, Design Book Review, Journal of the Society of Architectural Historians, Journal of Architectural Education*

EXHIBITIONS INCLUDE:
Consulate General of Italy, Boston; Bakalar Gallery, Massachusetts College of Art and Design

AWARDS INCLUDE:
Fulbright Scholar; Rome Prize, American Academy in Rome; National Endowment for the Humanities; Kress Foundation; Graham Foundation; Council on Western European Studies

JOANNE LUKITSH

EDUCATION:
BA, Wesleyan University; MA, University of New Mexico; PhD, University of Chicago

PUBLICATIONS INCLUDE:
"Like a Lionardo:" The Photographs of Julia Margaret Cameron," in *The Pre-Raphaelite Lens: Painting and Photography in Britain,* 1848-1870 (Washington, DC and London: National Gallery of Art, 2010); "Laura McPhee," in *River of No Return: Photographs by Laura McPhee* (New Haven: Yale University Press, 2008); "Alone on the Sidewalks of New York: Alfred Stieglitz's Photography, 1892-1913", in *Seeing High and Low: Representing Social Conflict in American Visual Culture* (Berkeley, University of California Press, 2006); "Thomas Woolner: Seeing Sculpture Through Photography," *Henry Moore Institute Essays on Sculpture No. 49* (2005), Leeds UK; *Phaidon 55: Julia Margaret Cameron* (London: Phaidon Press, 2001, 2005); "Before 1864: Julia Cameron's Early Work in Photography", in *Julia Margaret Cameron: The Collected Photographs* *Los Angeles, The J. Paul Getty Museum, 2003)

GRANTS INCLUDE:
Marilyn Pappas Faculty Fellowship—Massachusetts College of Art Foundation; The Paul Mellon Centre for Studies in British Art, Research Support Grant; Henry Moore Institute, Research Fellowship; Multiple National Endowment for the Humanities Grants

CONFERENCES INCLUDE:
Co-chair, session "Art Photography and Its Markets," Association of Art Historians Annual Conference, University of Warwick, England: 2010

DAVID NOLTA

Editorial consultant, "Janson's History of Art" and Schneider-Adams' "A History of Western Art"; Adjunct Faculty, Yale University Summer Programs

EDUCATION:
BA, University of Michigan; MA, University of Chicago; MA, MPhil, PhD, Yale University

PUBLICATIONS INCLUDE:
Co-author and curator of "Inlands: Photographs by Mimmo Jodice" (Skira Press); *the Journal of Pre-Raphaelite and Aesthetic Studies, Source, the Encyclopedia of Hanoverian Britain, Eighteenth-Century Studies.* Fiction: *Grave Circle, Lostlindens.* Poetry: *Christianity and Literature Journal; Mystery Reader's Journal*

AWARDS AND RESIDENCIES INCLUDE:
Hopwood Awards for Poetry and Essay Writing, University of Michigan; Phillips Prize for Greek translation, The University of Michigan; the Helena Heyward Scholarship, Attingham Summer School; Fulbright Fellowship (Italy); Post-Doctoral Fellowship at the Huntington Library (Pasadena); Post-Doctoral Fellowship at the Houghton Library, Harvard University; Kress Fellowship (New Haven); Mellon Post-Doctoral Fellowship (London)

LECTURES:
The Wadsworth Atheneum, The Museum of Fine Arts in Boston, The Metropolitan Museum of Art

JOHN RUSSELL

EDUCATION:
BA, Washington University, St. Louis; MA, University of Pennsylvania; PhD, University of Pennsylvania

PUBLICATIONS INCLUDE:
Sennacherib's "Palace without Rival", Nineveh, University of Chicago Press; *From Nineveh to New York: The Strange Story of the Assyrian Reliefs* in the Metropolitan Museum and the Hidden Masterpiece at Canford School, Yale University Press; *The Final Sack of Nineveh: The Discovery, Documentation, and Destruction of Sennacherib's Throne Room* at Nineveh, Iraq, Yale University Press; *The Writing On the Wall: Studies in the Architectural Context of Late Assyrian Palace Inscriptions,* series: Mesopotamian Civilizations, Winona Lake: Eisenbrauns, Inc.

GRANTS INCLUDE:
National Endowment for the Humanities, Recovering Iraq's Past; National Geographic Society, fieldwork at Tell Ahmar/Til Barsib, Syria; Institute for Aegean Prehistory, fieldwork at Tell Ahmar/Til Barsib, Syria

AWARDS INCLUDE:
Archaeological Institute of America, James R. Wiseman Book Award; The Office of the Secretary of Defense Medal for Exceptional Public Service; Archaeological Institute of America, Outstanding Public Service Award

ELLEN M SHORTELL

EDUCATION:
BA, University of California, Santa Cruz; MA, Tufts University; MPhil., PhD., Columbia University

PUBLICATIONS INCLUDE:
The Four Modes of Seeing: Approaches to Medieval Imagery in Honor of Madeline Harrison Caviness, Co-editor, contributor; *Saint-Quentin, Chartres, and the Narrative of Gothic in New Approaches to Medieval Architecture; Shifting Views: Radiating Chapels and Arcade Screens, AVISTA Forum Journal; Gothic Visuality, Review: Recht, Believing and Seeing: the Art of Gothic Cathedrals, Metascience; Villard's Drawings and the 19th-Century Definition of Gothic Style, AVISTA Forum Journal; Beyond Villard: Architectural Drawings at Saint-Quentin and Design around 1200, AVISTA Forum Journal; Turris Basilice Innexe: The Western Tower of the Collegiate Church of St-Quentin, Perspectives for an Architecture of Solitude; The Plan of Saint-Quentin: Pentagon and Square in the Genesis of High Gothic Design, Ad Quadratum: The Practical Application of Geometry in Medieval Architecture*

AWARDS INCLUDE:
MassArt Professional Development Fund Research Grant; Mayor's Medal of the City of Saint-Quentin, France; Whiting Fellowship

PEG TURNER

EDUCATION:
AB, Wellesley College; PhD, University of Rochester

PUBLICATIONS INCLUDE:
"The Lapidary Industry of Teotihuacan Mexico", in *Urbanization at Teotihuacan Mexico,* University of Utah Press; "Style in Lapidary Technology: Identifying the Teotihuacan Lapidary Industry, Art, Ideology and the City of Teotihuacan", ed.Janet Catherine Berlo, Dumbarton Oaks Research Library and Collection, Harvard University; *The Lapidaries of Teotihuacan, Mexico: A Preliminary Study of Fine Stone Working in the Ancient Mesoamerican City,* Teotihuacan: Nuevos Datos, Nuevas Syntesis, Nuevas Problemas, ed. Emily McClung de Tapia and Evelyn C. Rattray, Instituto de Investigaciones Antropologicas, Universidad Nacional Autonoma de Mexico, Mexico City, Mexico

AWARDS INCLUDE:
Anne H. Jackson Award, Massachusetts College of Art and Design; Ball Fellowship, University of Rochester

ARCHITECTURE

M. ARCH

The Design/Build Studio is a collaborative project in which students work with engineers, landscape architects and other professionals to develop a project that meets the needs of a community partner.

THE MASTER OF ARCHITECTURE PROGRAM COMBINES PROFESSIONAL REQUIREMENTS WITH HANDS-ON DESIGN-BUILD EXPERIENCE FOCUSED ON COMMUNITY LIVING AND WORKING SPACES. THE PROGRAM EDUCATES SOCIALLY AWARE ARTISAN-ARCHITECTS WHO ARE VERSATILE PROBLEM-SOLVERS AND SKILLED COLLABORATORS, DEDICATED TO SUSTAINABLE IMPROVEMENT OF THE BUILT ENVIRONMENT.

Students develop a personal language of form and a responsible design ethic from the study of current, visionary, historic, and vernacular architectures and experimentation with the intrinsic properties and geometries of materials and building systems. Frequent critiques by faculty, guests, and visiting design/construction professionals help students further refine their designs and their vision.

A central component of the curriculum is a community project that promotes interaction between community members, architects, builders, and engineers. Students lead a project and develop communication skills between professionals in the design and construction of habitable spaces with local community partners. Through hands-on experience, students learn to appreciate the role of the architect in society while exploring the expressive potential of building materials and structural systems.

Studio courses in housing, urban design, and community projects are integrated with instruction in structural design, construction materials, building methods, and service systems. Grounded in energy-conscious building and site design, studio coursework promotes the practical application of learned theory in building systems, construction technology, ethical practice and cultural traditions in architecture. Both state-of-the-art and traditional technologies are employed for 2D and 3D presentations. Students create computer representations of details that they originally sketch by hand and then fabricate in the wood, metal, or glass shops.

Seminars in architectural history and the building traditions of different cultures widen students' frames of reference and introduce techniques they may later require working in preservation or adaptive re-use of historical buildings or cultural districts.

The full-residency M.Arch. program offers two tracks. Track I, (102 credits), is a seven-semester program for students with bachelors degrees in disciplines other than architecture or those students with coursework in architecture who are honing their skills in the integration of structural systems with their designs.

Track II (60 credits) is a four-semester program for students with bachelors degrees in architecture with portfolios that show their experience in the design of structural systems that reinforce their design ideas. Track II starts with a design-build summer studio semester, continues through fall and spring, and ends with a 7 month (summer and fall) thesis term. Students in Track I join the Track II sequence after up to three semesters – summer, fall and spring – of preparatory courses, based upon portfolio review. The final thesis focuses on an individual research topic or building project that builds on coursework, experience and personal vision.

Accreditation and Licensure

From the National Architecture Accrediting Board:

"In the United States, most state registration boards require a degree from an accredited professional degree program as a prerequisite for licensure. The National Architecture Accrediting Board (NAAB), which is the sole agency authorized to accredit U.S. professional degree programs in architecture, recognizes three types of degrees: the Bachelor of Architecture, the Master of Architecture, and the Doctor of Architecture. A program may be granted a 6-year, 3-year, or 2-year term of accreditation, depending on the extent of its conformance with established educational standards.

Doctor of Architecture and Master of Architecture degree programs may consist of a pre-professional undergraduate degree and a professional graduate degree that, when earned sequentially, constitute an accredited professional education. However, the pre-professional degree is not, by itself, recognized as an accredited degree.

The NAAB grants candidacy status to new programs that have developed viable plans for achieving initial accreditation. Candidacy status indicates that a program should be accredited within 6 years of achieving candidacy, if its plan is properly implemented. In order to meet the education requirement set forth by the National Council of Architecture Registration Boards, an applicant for an NCARB Certificate must hold a professional degree in architecture from a program accredited by the NAAB; the degree must have been awarded not more than two years prior to initial accreditation. However, meeting the education requirement for the NCARB Certificate may not be equivalent to meeting the education requirement in a specific jurisdiction." Please contact NCARB for more information.

Massachusetts College of Art and Design was granted candidacy for the following professional degree programs in architecture:

M. Arch (pre-professional degree + 60 credits) 2007

M. Arch (non pre-professional degree +102 credits) 2007

Projected year of initial accreditation: 2011

SAMPLE COURSE DESCRIPTIONS

These are some of the courses offered within the Department of Architecture

Architectural Design VI – Design/Build Studio

This studio is a design/build intensive focusing on a design problem with a community partner to provide the opportunity for students to design and construct a project as a full time experience in a single summer. This includes developing an empathy for and sensitivity to the requirements of a community client through interviews, site observation and measuring, programming, and presentation, while being exposed to specifications, budgeting, cost control strategies, scheduling of a project from design through construction, and developing construction documents. The studio is set up as a collaborative experience in which the students direct a design and construction process with engineers, landscape architects and other professionals in the community. Students design systems of assembly in wood, metal and concrete, in a context that encourages a thoughtful approach to sustainable materials selection and reuse. As the work progresses through construction, students develop design and artisanry skills and are exposed to community building and leadership, with the hands-on experience of engineering and building systems.

Net Zero House

As a collaborative design intensive, students are invited from multiple disciplines in design and research to develop preliminary schematic designs for an affordable family house net-zero in energy use and constructed with sustainable materials. Designed in collaboration with students from the Solar Energy Engineering Department at the University of Massachusetts, Lowell, the course (a 5-course year-round sequence) is the primary vehicle for students designing and building the solar house for the 2011 solar decathlon competition in Washington DC. Taught collaboratively by architects, sustainable engineers, and energy design professionals, the course will focus on a house of 1000 square feet that produces, stores and sells energy, powers its mechanical systems, collects waste and rainwater and has high insulation values, while providing a "laboratory" framework for students to explore new concepts in sustainable design and construction. Students develop a website to display the course and competition process and outcomes, including marketing, fundraising, design systems and fabrication of the house and its interior components and furnishings.

Building Systems Integration

Students are introduced to building systems integration principles: Building enclosure systems design – Basic principles of building enclosure, how these basic principles are employed in commonly used enclosure systems, and how to coordinate (detail) the interface between dissimilar enclosure system components.

Construction process impact on design choices – Students examine the impact on design choices due to typical construction tolerances, sequencing and construction trade jurisdictions through case studies, monitoring and recording of buildings currently under construction in the area.

Human comfort, energy consumption and enclosure integration – Basic elements of human comfort and explore ways to design the building enclosure system to take advantage of natural ventilation, day lighting, UV and solar radiation mitigation to minimize energy consumption.

Building enclosure system integration-Students examine how to mitigate various exterior loads on the building enclosure system using techniques such as building massing, site deployment, terrain, solar orientation, screening, landscape elements and fenestration deployment.

"Architecture is inseparable from nature and landscape, its structural framework and the materials of its fabrication; it is enlivened by our inhabitation through path and place, and the enchantment of light. Centering around themes of craft and the environment, it is our goal to encourage our students to find a personal voice in their observations, in the building of community through collaboration, and in the construction of place." **PATTI SEITZ**

Making Cities Work: Urban Landscape Systems + The Public Realm

What design decisions lead to a more sustainable future and how are those decisions made? The space between buildings—a city's parks, urban gardens and greenways and infrastructures of water, transportation and communication are integral to the making of the urban places we inhabit. In this course students examine how the architecture and design of cities is dependent on the underlying urban fabric by looking carefully at the forces that shape great urban spaces—the designers, the political players and the everyday urban dwellers. Contemporary projects ranging from The High Line in Manhattan to Germany's Landschaftspark Duisburg-Nord are used as case-studies in conjunction with study of Boston's historical and contemporary urban landscape. Students' final projects for the course involve direct observation, analysis and documentation of selected sites in Boston. Through the case studies and investigations in Boston students critically assess the social, cultural, environmental and economic factors that influence built and landscape fabric of cities and what the confluence of those underpinnings means for the future of the places where we live.

Sustainable Architecture

Providing a broad overview of ecology and landscape as a basis for understanding sustainable principles, the course includes research focusing on "deep retrofit" detailing for new and existing wood frame housing in various climates, with an emphasis on cold climates similar to New England. Lectures include siting, water and waste, trash and recycling, conservation and energy production, air, environment and health, materials and methods in construction, transportation, food production, native landscape design and the broader issues of building community. Sustainable construction principles centered in wood frame construction for both new and existing housing are presented and researched including current developments in details, environmental and energy systems alternatives. Individually and in groups, students develop details for existing and new construction approaching zero-energy use in various climates, associated with an outline specification indicating materials, systems and energy sources. Students are exposed to and calculate the appropriate location for the moisture barrier in deep retrofits as well as new construction. Each student completes a drawn presentation, an individual outline specification showing materials and costs for their details, and a short presentation on a focused area of interest.

"As an architect I am always investigating possibilities – in the contour of the land, through the qualities of material, or even in the conversations we have about places."

PAUL HAJIAN

Advanced Lighting and Sustainability –City Lights

The course content is set in the city (in streets, parks or walkways) our "public sector" as well as includes the effects of exterior lighting schemes of private buildings. It proposes to examine the effects of lighting from an ecological perspective including the management of consumption through reductions in energy use, renewable energy sources, reductions in lighting pollution and a review of damage of lighting to ecological systems, flora and fauna, This course proposes to explore themes of sustainability and globalization through human interaction with light, color and form. What should the role of light be in the public realm, and how shall lighting interventions be structured in the future of the city? What recommendations can be made for today's cities? Through research in new directions in city lighting coupled with advances in lighting types, management, conservation and reduction in use and level, as well as ecological impact of illumination, students will propose a new paradigm for city light. This course will be co-taught by an architectural design faculty member (licensed architect) and a professional lighting designer (IALD-International Association of Lighting Designers member).

Architectural Design VII

This course is a design studio with a complex, multi-storied program in an urban site, in which students integrate a site analysis with an historical context, public space and select structural systems and enclosure, and the development of sustainable systems integration relevant for planning neighborhoods and communities in the Boston area. Students analyze urban and historical site and building precedents, select and design steel and concrete frame systems that support their project concept, site and proposed uses, develop typical wall sections illustrating an understanding of fire separation assemblies, sustainable building envelope systems and hone graphic design skills in their presentations.

Graduate Thesis/Research
A major design issue of complexity and relevance to both the student and the current practice of architecture is proposed and undertaken during this first research semester of a two-semester investigation. Students select a thesis topic central to their previous work and investigations, and propose a methodology for investigation in an architectural design, material, form and/or construction issue. Students design a framework for research, study, interviews, focus groups and other means to obtain the empirical information required by the thesis proposition, and propose a timetable for elements and objectives for research, documentation, design and construction (as applicable).

Graduate Thesis/Design
Continued monitored and independent design, construction, models, prototypes and drawings of the student project. Students meet regularly with their thesis advisor and course instructor on the project, showing progress and timetable and development of issues relevant to student thesis. A final book shall include analytical, descriptive and visual documentation of research, design process, thesis proposal and outcomes.

"[I] have worked on non-profit community-based design and planning projects for over 20 years. [My] practice based research aims to develop methodologies for innovative and effective community design collaborations and to use landscape as a foundation for strengthening neglected urban ground. [I] address contemporary practices in landscape and urbanism through interdisciplinary studios and seminars that link social,cultural, and environmental issues to design." **NADINE GERDTS**

PATRICIA SEITZ

Graduate Program Coordinator

EDUCATION:
BA, MA, Washington University; M. Arch., Massachusetts Institute of Technology

CLIENTS INCLUDE:
Oak Meadow Montessori School, Performing Arts and Athletic Center; Cambridge College sites in Cambridge and Lawrence, MA; North Shore Community Health Services sites in Gloucester and Peabody MA; Elder Service Plan of the North Shore - PACE Program sites in Gloucester and Lynn, MA; Pathways for Children, Gloucester, MA; Just-A-Start and Youthbuild, Program Headquarters, Cambridge, MA; TRI-CAP Children and Family Services Programs sites in Malden and Everett, MA; Boston Shambhala Meditation Center; The Mall at Chestnut Hill; The Chestnut Hill Shopping Center –exterior renovations; Retail stores and Cafes: Cybersmith, Kenzie Kids, Royal Doulton, Coach, Tistik, Learningsmith, Booksmith, Quadrum Gallery, Opticians 3; New Houses in Concord, Truro, Cambridge, and Nantucket; Historic Restorations and Additions: Residences in Newton, Nantucket, Arlington and Cambridge; Commercial: Barnard Building, Andover, Massachusetts

PUBLICATIONS INCLUDE:
Architecture (Summer 1997) by Anne Sullivan; "Postmodern Ritualisering Och Gestalting Av Symboliska Ock Trygga Plaster" by Valerie Demarinis, "Rum For Mening: Om plats och ritual I det postmoderna samhallet", edited by Christina Engfors, Stockholm, Arktekturmuseet, 2006; *Boston Business Journal, Boston Globe, New York Times, Wired*

EXHIBITIONS INCLUDE:
Columbia University and MIT–Research and Documentation of Cordoba, Spain with Fernando Domeyko; Boston Society of Architects–Women in Architecture

AWARDS INCLUDE:
Nuckolls Fund–Lesley Wheel Introductory Lighting Program (2009); New England Foundation for the Arts Planning Grant; MCC Adams Grant and Community Development Block Funds, City of Somerville, MA (2008); Commonwealth of Massachusetts Department of Energy and Environmental Affairs - MassArt Green Roof design and construction with Sustainable Architecture students (2006 and 2007); MassArt Professional Development Fund Grant–Research on thatch construction in England; National Parks Service River and Trails Program and Massachusetts Cultural Council Cultural Economic Development Program–Partner with Patricia Johanson, "An Artist's View of a Strategic Plan" on the City of Brockton, with senior architecture students (1998-1999). Aga Khan Grant, Research and Documentation in Cordoba, Spain with Fernando Domeyko, Professor, MIT

GUEST LECTURES INCLUDE:
Keynote, Communication Design and Visual Arts Conference, Da-Yeh University, Changhua, Taiwan; Presentation, Path as a Generator of Placemaking, CAA

WEB SITE:
www.seitz-architects.com

MARSHALL AUDIN

EDUCATION:
BS, Lafayette College; M.Arch., Massachusetts Institute of Technology

CLIENTS INCLUDE:
BWK Construction Co., Middleton, MA; Babson Recreation Center, Babson College, Wellesley, MA; US Post Office, Newport, RI; Bally's Fitness, Cambridge, Revere, and Lowell, MA; Henry Call House (1854), Arlington, MA

SAM BATCHELOR

Partner, DesignLab Architects

EDUCATION:
BA, Yale University; M. Arch., University of Washington

CLIENTS INCLUDE:
Headquarters for The International Fund for Animal Welfare, Cape Cod; Blackstone Valley Visitors Center & Worcester Historical Museum, adaptive reuse; Emery Community Arts Center; Museum of Lewiston-Auburn, Maine, feasibility study; Berklee College of Music, Liberal Arts Building

PUBLICATIONS INCLUDE:
MassArt Design Build Studio at the Carter School: *Boston Herald, Boston Globe, Dwell Blog;* "The Next Starbucks" concept design–*Architect Magazine;* "500 Chairs" Lark Books (2 designs selected for inclusion)

AWARDS INCLUDE:
International Fund for Animal Welfare–Architectural Record/ Business Week Citation for Design, AIA COTE Top Ten Awards, AIA Honor Award for Interior Architecture, Boston Society of Architects Award for Sustainability, Boston Society of Architects Honor Award, Boston Society of Architects Interior Architecture Award; Idaho Interior Designers Association "Best Sculptural Design" and "Peoples Choise Award for a bubinga and rolled steel bench; BAC EDCO Grant for the design development of mass-customizable, digitally fabricated rocking chair; Delineations Architectural Drawing Competition University of Washington Honorable Mention; Floyd A. Naramore Fellowship, University of Washington

ROBERT COPPOLA

Professor of Design

EDUCATION:
B. Arch., Catholic University of America; MA, Cornell University

REPRESENTED BY:
Carroll and Sons

EXHIBITIONS INCLUDE:
Russell Gallery, Westport, MA; Bernard Toale Gallery, Boston, MA; RISD, Museum of Art, Providence, RI; artSpace@16, Malden, MA; Paine Gallery, Massachusetts College of Art and Design, Boston, MA

COLLECTIONS INCLUDE:
Library of Congress; The Boston Public Library; Hill Memorial Library, Louisiana State University; Boston University

GUEST LECTURES INCLUDE:
Catholic University, University of Massachusetts-Amherst, Carnegie Mellon University, School of Visual Arts and California Polytechnic State University

NADINE GERDTS

Trustee, Boston Foundation for Architecture

EDUCATION:
AB, Brown University; Master of Landscape Architecture, Harvard University

CLIENTS INCLUDE:
TiLA Design; Wallace, Floyd Associates; National Park Service; Boston Urban Gardeners, Inc.

PUBLICATIONS INCLUDE:
Topos 69: Re-Use, "The High Line, New York City", invited author; *School Arts: Design Matters, InsideOut Studio: Hope Arts Providence Project, A Case Study of Place-Based Learning; Topos 61: Urban Space*, "Landscape Architecture in the United States", *The State of the Profession around the World Children and the Urban Environment Inside Out Studio: City Schoolyards* and *Hope Courtyard Project*, editor

AWARDS INCLUDE:
Fulbright Scholar, Lecturer/ Research grant, Norway; Boston Foundation for Architecture Grant recipient, Rafael Hernandez School Green Grid Project; RISD Professional Development Fund Grant

PAUL HAJIAN

President, Principal Architect, Hajian Architects Incorporated, Watertown, MA

EDUCATION:
BS, Massachusetts Institute of Technology; Summer Program, Harvard Graduate School of Design; M. Arch., Massachusetts Institute of Technology

EXHIBITIONS INCLUDE:
Newton Historical Society: Selections 10 Bakalar Gallery, Massachusetts College of Art and Design; Boston Architectural Center; MIT Museum; Columbia University

CLIENTS INCLUDE:
Congregation Beth El Master Plan; Maimonides School and New Synagogue; St. Mary's Parish Center and New Chapel; SoftBank Corporate Offices; Ski Market Stores; Filene's Basement Stores; Intergarden Internet Café; Rite-Aid Stores; Sazarac Grove Bar and Grill; Manhattan Loft; Lloyd Artist Studio; Natick Mall; Braintree Plaza; Brannen Brothers Flutes; Housing for the Elderly and Family, Winthrop, MA; Historic Renovation, South Providence, RI; New Houses, York, ME, Cape Cod, MA

PUBLICATIONS INCLUDE:
Metal Architecture Profile in Design; Newton Magazine; Banker & Tradesman; Boston Globe; Providence Journal; Boston Sunday Herald; Places, Quarterly Journal of Environmental Design; Mimar 3, Architecture in Development, Documentations in Tulufan, China; MIT History of Architecture Department: Conference on Dutch Architecture Brochure

AWARDS INCLUDE:
Art and Community Partnership Faculty Grant; Foundation Grant: The Ecology of Place; Aga Khan Grant: Documentation through China, The Silk Route, Xian, Tulufan, China; Metal Architecture Design Award, Honorable Mention; Letter of Award and Appreciation, Massachusetts College of Art and Design

WEB SITE:
www.Hajian.com

MARGARET HICKEY

EDUCATION:
BS, Massachusetts Institute of Technology

EXHIBITIONS INCLUDE:
Brandeis University; South Shore Art Center; Do While Gallery, Boston, MA; BridgeWater State College; Ball State University; Massachusetts College of Art and Design; MIT

CLIENTS INCLUDE:
City of Cambridge, Columbia Townhouses, Hayes and Magee Housing, Willow Homes; J.L. Hammett Stores, East Coast; Private clients

PUBLICATIONS INCLUDE:
New York Times; Technology Review; Explorations in College Algebra

TANJA CONLEY

EDUCATION:
Dipl.Ing.Arch and M.Arch, Faculty of Architecture Technical University Belgrade; MFA, Central European University Prague; PhD, Cornell University

PUBLICATIONS INCLUDE:
Capital Cities in the Aftermath of Empires: Planning in Central and Southeastern Europe (co-editor and contributor), *Routledge 2010; Valtrovic and Milutinovic: Documents 1-3* (editor and contributor) Belgrade 2006-2008; *Czech-Serbian Architectural Connections* (author) Belgrade 2004; contributions in *Centropa, Heritage, Saopstenja* and *Encyclopedia of 20th-Century Architecture*

GUEST LECTURES INCLUDE:
Cornell University. University of Texas, Charles University, University of Belgrade, Belgrade International Architecture Week

AMY D. FINSTEIN

EDUCATION:
BA, American Studies, summa cum laude, Brandeis University; MA, PhD, Architectural History, University of Virginia

PUBLICATIONS INCLUDE:
Book review, Robert Moses and the Modern City: The Transformation of New York, eds. Hilary Ballon and Kenneth T. Jackson. *Vingtième Siècle, April-June 2010;* "Big Dig," in *Dictionary of American History*, 2008; "Before the Big Dig: Boston's Central Artery as a Construct of Mid-Century Modernity." *ARRIS: Journal of the Southeast Chapter of the Society of Architectural Historians* (Winter 2005); "John Hall Smith and the Ideas Behind the Castle," in *Building A Campus: An Architectural Celebration of Brandeis University's 50th Anniversary.* ed. Gerald S. Bernstein., 1999.

INVITED LECTURES INCLUDE:
Boston Society of Architects, Public Works Historical Society, Worcester State College, Savannah College of Art and Design

LECTURES INCLUDE:
Urban History Association, International Association for the History of Transport, Traffic and Mobility, Society for American City and Regional Planning History, Vernacular Architecture Forum, Southeast Chapter of the Society of Architectural Historians, University of Virginia School of Architecture

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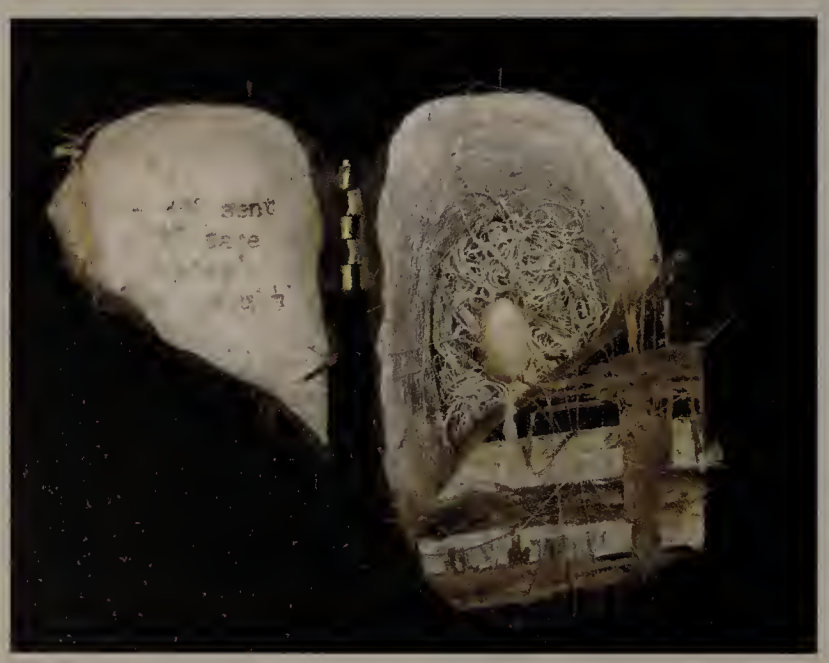
ART EDUCATION

MSAE / MAT / TPP



"I thoroughly enjoy working with graduate students. We develop a relationship that honors a constructivist approach to teaching and learning that flows both ways. I learn a great deal from my students and consider it one of the highest honors to guide and facilitate their passionate interests."

DAN SERIG

The MSAE Thesis Exhibition is the culmination of the program. To see artwork from the 2010 MSAE Thesis Exhibition go to massartedgrad.com

HOME TO THE FIRST-IN-THE-NATION DEPARTMENT DEDICATED TO THE TEACHING OF ART, OUR INNOVATIVE COURSES ARE BASED IN CONTEMPORARY STUDIO PRACTICE AND CUTTING-EDGE PEDAGOGICAL THEORY, ADDRESSING ISSUES OF COMMUNICATION DESIGN, CURRICULUM, SOCIAL JUSTICE, RESEARCH STRATEGIES, EQUITY AND ACCESS-ISSUES AT THE FOREFRONT OF CONTEMPORARY ART AND DESIGN.

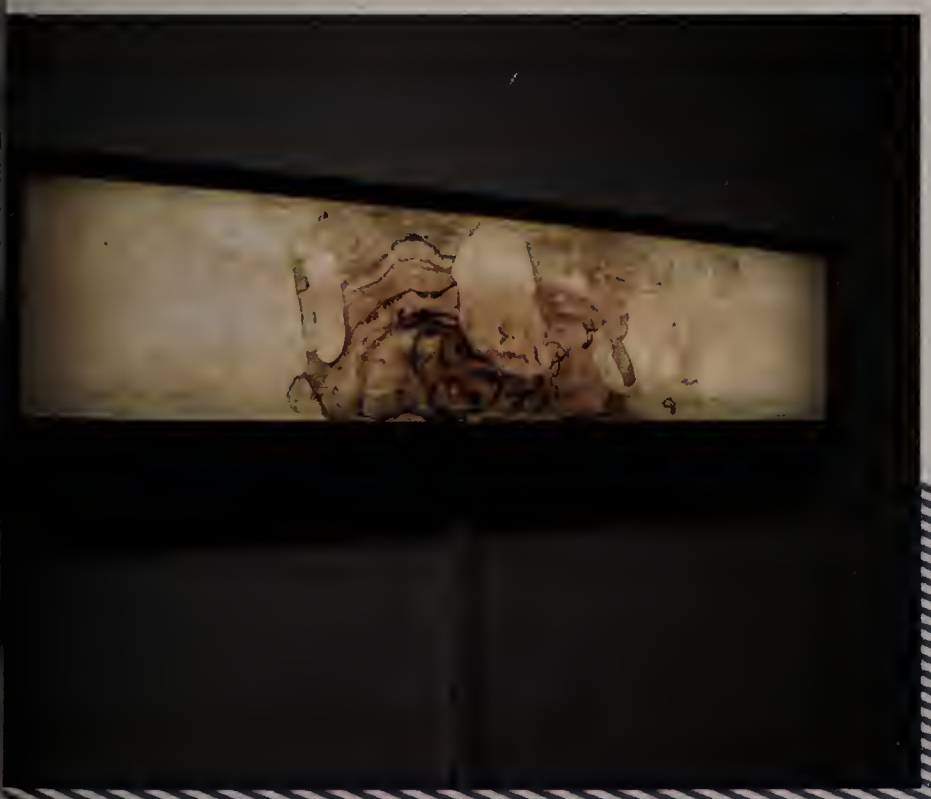
MassArt's Art Education Department is a leader in the field, with a curriculum that reflects core beliefs that dynamic art teachers have a commitment to their own art making, and that art making and teaching carry a broad social responsibility which extends beyond the classroom into the wider community. The mission of the program is to develop an understanding of learning, studio, and teaching practices and how these areas interact and inform one another in dynamic, messy ways so that the students become reflective, resourceful, socially-committed artist-educators.

The Art Education Department prepares students to be skillful, imaginative and socially engaged teachers, researchers and artists in schools, museums, community settings, and other educational contexts. The department is also committed to research and scholarship that broaden the spectrum of the field and improve teaching practices, and the three programs balance comprehensive, focused learning in studio arts with critical studies and pedagogy.

Collaborations and partnerships with programs across the college and beyond provide meaningful connections and a solid foundation in which students can explore the theoretical and practical aspects of art education.

Master of Science in Art Education/MSAE The MSAE is intended for students who hold a bachelor's degree from an accredited institution and have a strong studio art background. The MSAE is a 36-credit program taken over two years and three summers. During the middle summer, students have the option to travel abroad for an international studio experience coupled with an art education exchange. In the final summer, students refine their studio explorations and prepare for the final thesis exhibitions.

The curriculum offers a sequence of art education courses in developmental theory, history, curriculum, aesthetics, and new media to develop a common core of concepts, language, and understanding. Complementing the pedagogical courses are intensive studios, which help students acquire a refined ability to express their ideas visually and verbally at a professional academic level. The program culminates in a final written thesis and defense, and/or presentation and review of a mature body of work in the MSAE Thesis Exhibition.



Students seeking licensure to teach in K-12 public schools must obtain the initial license prior to applying for the master of science in art education program. Art education professionals who do not require licensure, such as those who work in museum or community settings, are welcome to apply without an initial license.

Master of Arts in Teaching/MAT This two-year program provides artists with substantive, graduate level education in teaching. Students learn the art of teaching in a thriving art and education community that keeps studio practice at the core of becoming a great teacher. The Master of Arts in Teaching (MAT) / Art Education (AE) is a 36-credit program leading to the Initial Teacher License in Massachusetts while also providing the coursework requirements for Professional Teacher Licensure. The program is designed for students with strong backgrounds in studio work who want to teach in schools, museums, social service agencies, or other educational settings.

MAT/AE students take the Art Education Department's graduate courses, which respond to the State Regulations for Initial Licensure. Students visit schools, teach in the Saturday Studios program, and student-teach during a semester-long practicum. While preparation for the Initial License mandates a minimum of 150 hours of Student Teaching Practicum, the Art Education faculty believe that students profit from additional experience and require 300+ hours in the classroom for MAT/AE candidates. The Initial Teacher License is granted by the State of Massachusetts for a single level, either pre-kindergarten through grade 8 or grade 5 through grade 12.

Teacher Preparation Program/TPP The Teacher Preparation Program is intended for post-baccalaureate students with strong undergraduate backgrounds in studio art seeking initial licensure as art teachers. The 24-credit course requirements can be completed in two, three, or more semesters, depending on the needs of the individual student.

The curriculum focuses primarily on pedagogical theory and pre-practicum and practicum (fieldwork) experience. Students have the opportunity to teach in MassArt's Saturday Studios program, designing Saturday morning art classes for students in grades 4 through 12, offering a unique chance to gain classroom experience before they move on to complete the final piece of their post-baccalaureate program, the student teacher practicum.

Art Education Electives for MFA, M.Arch and M.Des. Students Education happens everywhere, not just the classroom. The ability to be educative about one's own practice is one of the hallmarks of a successful artist, and as design moves away from consumer driven to client educative, effective teaching and communication skills are absolutely required for architects and designers. An MFA is also the baseline qualification to enter the teaching profession at the college level. The electives below address the specifics of curriculum development, classroom management, evaluation, and effective communication and are open to MFA, M.Arch. and M.Des students:

Teaching in New Media

Problems in Aesthetics

Curriculum and Issues in Visual Arts Education

Research Investigations

Art and Development Theory

Teaching Artist Travel: Ecuador

SAMPLE COURSE DESCRIPTIONS

Graduate students can choose electives and faculty advisors from throughout the College, as well as from a dozen nearby colleges including MIT, Harvard, Tufts, Berklee College of Music, the Boston Architectural College, the Boston Conservatory, Emerson College, and the School of the Museum of Fine Arts. These are some of the courses offered within the Art Education Department.

Concepts and Processes for the Classroom
This course is an intensive, condensed examination of different media, traditional and new, and how they are taught in the classroom. Emphasis is also placed on discovering relationships between and among media, content image and idea. The course includes the substance and organization of lessons; what is appropriate for particular learners; and the creation of efficient classroom routines.

History of Goals and Methods of Art Education
This course surveys the correlation between the history of education and education in art, presenting multiple views of the meaning, procedures, and social utility of education in art.

Art and Development Theory
Examining the major theories and research on developmental changes from childhood through adulthood is the focus of this course. Discussions explore issues relative to cognitive, affective, and social development and their implications for artists and educators.

Problems in Aesthetics
This is an introduction to the study of aesthetics through an overview of Western and non-Western aesthetic traditions. Aesthetic frameworks of film and photography and recent thoughts about art and meaning are included. This course is more about questions than answers, and students are encouraged to approach aesthetics in the spirit of inquiry—arguing, challenging, and in general making the material personally relevant.

Curriculum and Issues in Visual Arts Education
Students explore the philosophical, sociocultural, and personal issues that shape the teaching of art in schools. Students investigate current issues in education and analyze implications on the study of the arts. This course demonstrates how different philosophical convictions of the meaning of art lead to different curriculum models.

Studio Investigations
Incoming students in the Artist/Teacher Program develop a proposal for studio work leading to the thesis exhibition, which takes place during the final semester of the program. Studio work supporting the thesis proposal is initiated in the class, resulting in a written thesis proposal at the end of the semester. Faculty and visiting artists critique student work and advise students on subsequent studio work. Students attend campus exhibitions and visiting artists' lectures.

Research Investigations
Incoming students in the New Media and Research programs develop area of interest for their research investigations and sample varieties of research directions, methodologies, and final presentation models. Visiting scholars and artists will enrich research possibilities. Faculty advise on coursework that informs the students' thesis research.

Artist Teacher Thesis Projects
This course is a culmination of the specialization studies. The instructor functions as an advisor, suggesting supplemental work, structuring critiques and reviews, helping students further their own critical skills and self-evaluation process. Students provide peer review, working independently and collaboratively toward final exhibition or other presentation of their projects.

Teaching Artist Travel: Ecuador
The primary goal of this travel option is to prepare students for teaching about other cultures, and with other cultures through the visual arts. This is accomplished by bringing a high degree of critical inquiry to cultural assumptions and perspectives of other cultures. Students use immersive experiences as the primary source material, forging cross-cultural relationships with artists and art educators while engaging in studio experiences. Students are challenged to adapt to differences and consider various viewpoints as they deepen awareness of their own cultural perspectives through the reflexive process.

Teaching in New Media
This course covers issues of teaching art in new media through project-based inquiry. Students evaluate the role of computers and technology for existing art curriculum and develop projects that support the physical classroom experience. Both interactive screen-based and robotic sculpture assignments are employed. The course covers basics in HTML, Flash software and RCX programming for Lego robotic systems.relevant technologies that apply to there area of investigation.

ART EDUCATION FACULTY

STEVE LOCKE

Graduate Program Coordinator

EDUCATION:
BS, Boston University; BFA, Massachusetts College of Art and Design; MFA, Massachusetts College of Art and Design

GALLERIES REPRESENTED BY:
Mendes Wood, Sao Paolo, Brazil; Samsøn, Boston

EXHIBITIONS INCLUDE:
Judi Rotenberg Gallery, Boston, MA; Proof Gallery, Boston, MA: Cushing-Martin Gallery, Stonehill College; No Globe, Brooklyn, NY; Sherman Gallery, Boston University; VOLTA 5, Basel, Switzerland; Gallery Peopeo, Beijing, China; Bernard Toale Gallery, Boston, MA; Hall Street Gallery, Savannah College of Art and Design, Savannah, GA; Stephen D. Paine Gallery, Boston, MA; Carol Schlosberg Alumni Gallery, Montserrat College of Art, Beverly, MA; Traina Center for the Arts, Schiltkamp Gallery, Clark University; Rhys Gallery, Boston, MA; Lillian Immig Gallery, Emmanuel College, Boston, MA; Mills Project Space, Boston Center for the Arts; Artists Foundation Main Gallery, Boston, MA; Mazmanian Gallery, Framingham State College, MA; AramonaStudio, NYC; Mills Gallery, Boston, MA; Danforth Museum, Framingham, MA; Maine Artists Space ; The Gallery at Green Street, Boston, MA; Bakalar Gallery, Boston, MA; Copley Society, Boston, MA; Cambridge Art Association; HUAC; Patricia Doran Gallery, Boston, MA; Cyclorama, Boston, MA; Noonan Gallery, Cambridge, MA

PUBLICATIONS INCLUDE:
Portland Phoenix; artsMedia; Boston Globe

AWARDS INCLUDE:
LEF Foundation Contemporary Work Fund Grant; Art Matters Foundation Award

RESIDENCIES INCLUDE:
Artist-in-Residence, Savannah College of Art and Design; Skowhegan School of Painting and Sculpture

WEB SITE:
www.stevelocke.com

JOHN CROWE

Co-founder, Teaching for Artistic Behavior

EDUCATION:
BA, Massachusetts College of Art and Design; MAE, University of Massachusetts–Dartmouth; PhD, Union University

CONFERENCES INCLUDE:
Beyond Making & Taking; Deschooling the Critique; Animating the Curriculum Frameworks; Vigorous Play for Artist Teachers, Aerobic Aesthetics

PUBLICATIONS INCLUDE:
Altered Books

JEN HALL

Director, Do While Studio; Coordinator, MSAE New Media track; Education Advisor, Boston Cyberarts Festival; Member, New Media Boston Cultural Steering Committee, Founding member, Art Technology Boston; Educational Coordinator, Aspect: The Chronicle of New Media Artists; Board member, TeenPeer Corps, Board Member, National Alliance for Media Arts and Cultures Digital Directions Working Group; Board of Directors, MIT Committee on Art and Science, Studio Soto

EDUCATION:
BFA, Kansas City Art Institute; MS in Visual Studies, Massachusetts Institute of Technology

EXHIBITIONS INCLUDE:
Boston Center for the Arts; Massachusetts College of Pharmacy; Thorne-Saganavah Gallery, Keene State College; Montserrat College of Art; DeCordova Museum, Gallery Soto; The Museum de Belle Arts, Caracas, Venezuela; Contemporary Museum of Sydney, Australia

COLLECTIONS INCLUDE:
Decordova Museum; Music Performance Trust Fund, Studio Soto; private collections

PUBLICATIONS INCLUDE:
Chapter on Interdisciplinary Projects in *Blaze: Women's Caucus for the Arts,* Cambridge Press; DVD documenting Tipping Point Sculpture, *Aspect Magazine;* Chapter on *Do While Studio in Women, Art and Technology,* MIT Press; *Interactions Journal; Newsweek; Journal of the American Medical Association; Australian Radio Journal; International Society of Electronic Arts Proceedings; Boston Globe; Boston Herald; www.bostoncyberarts.org; www.dowhile.org; www.geekgirl.au; www.Xnrgia.net; www.aecontent.net; www.nomadnet.org; www.newmediaresidency.org*

AWARDS INCLUDE:
LEF Foundation; Tactonic Foundation; Rappaport Prize; Anne Jackson Award for Teaching; Woman of the Year from the Boston Chapter of the National Epilepsy Foundation; IBM Home Computing Award for developing gesture driven interfaces

WEB SITE:
www.dowhile.org

Apply online at MassArt.Slideroom.com

LOIS HETLAND

Co-Principal Investigator, "Qualities of Quality: Excellence in Arts Education and How to Achieve it"; Former Research Associate and Principal Investigator, Project Zero , Harvard Graduate School of Education; Advisory Committee for Arts Education, Cambridge Public Schools

EDUCATION:
BSS Music and Visual Arts, Cornell College, Mt. Vernon, Iowa.; EdM, Harvard University; EdD, Harvard University

PUBLICATIONS INCLUDE:
NAEA News; Boston Globe; Harvard University Gazette; Studio Thinking: How Visual Arts Teaching Can Promote Disciplined Habits of Mind; New Directions in Aesthetics, Creativity, and the Arts; Cognitive Transfers from Arts Education to Non-arts Outcomes: Research Evidence and Policy Implications; Handbook on Research and Policy in Art Education; Arts Education Policy Review; Beyond the Soundbite: What the Research Actually Shows about Arts Education and Academic Outcomes, J. Paul Getty Trust; Journal of Aesthetic Education; Teaching for Understanding: Linking Research with Practice

AWARDS INCLUDE:
Wallace Foundation, Qualities of Quality in Arts Education; J. Paul Getty Trust; Ahmanson Foundation; U. S. Department of Education; Massachusetts Department of Education; Endowed scholarship established Lois Hetland Project Zero Classroom Scholarship awarded annually to public school teacher to attend Project Zero's annual summer institute at Harvard Graduate School of Education

MAUREEN KELLY

Interim Senior Vice President for Academic Affairs

EDUCATION:
BA, Regis College; MEd., Lesley College; EdD., University of Massachusetts, Boston

CONFERENCES INCLUDE:
NAEA presentation, Critical and Creative Thinking Dispositions; Very Special Arts presentations with MassArt Art Education students; Patrick J. O Hearn School of Boston Public Schools, presentations with MassArt Art Education students; Manville School of Judge Baker Children's Center/Children's Hospital, presentations and workshops with MassArt Art Education students

PUBLICATIONS INCLUDE:
An Examination of the Critical and Creative Thinking Dispositions of Teacher Education Students at the Practicum Point

AWARDS INCLUDE:
Eisenhower Professional Development Grant, Board of Higher Education in partnership with Boston Public School, McKinley Vocational High School

DANIEL SERIG

Senior Research Associate, ArtsResearch and the Center for Arts Education Research at Teachers College–Columbia University

EDUCATION:
BFA, Washington University in St. Louis; MEd, National-Louis University; EdD, Teachers College-Columbia University

CONFERENCES INCLUDE:
National Art Educators Association Annual Conferences, 2010 "Art Practice as Research for the Master of Art Ed Thesis"; 2009 "Of Matter and Metaphor: U.S. Teaching Artists' Experiences in Ecuador"; 2008 "Evaluating Arts Integration Programming Using Cognitive, Social and Personal Dimensions of Learning"; "Post Doctoral Defense Connections and Re-connections" (group panel); "Continuing the Conversation: Art Based Education Research, the Next Generation" (group panel); 2007 "Critical Spaces: Revealing the Art Practice as Research"; 2006 "A Conceptual Structure of Visual Metaphor"; "Praxis of Art Practices as Research"; 2004 "Metaphor, the Mind and Making Meaning"; 2000 "Integrated Arts at the Middle School Level"; 1998 "Authentic Assessment in Elementary Visual Arts"

PUBLICATIONS INCLUDE:
Establishing Collaborative Conversations: The Mentor and the Apprentice, Visual Arts Research Journal; Matter and Metaphor: Imagining Identities in a Globalized/Tribalized World, Matter Matters: Art Education and Material Culture Studies Doug Blandy's and Paul Bolin's (Eds.) Reston, VA: *NAEA Publications; Visual Metaphor and the Contemporary Artist: Ways of Thinking and Making; Understanding the Conceptual Landscape of Visual Metaphor. Teaching Artist Journal; The Necessity of Studio Art as a Site and Source for Dissertation Research. International Journal of Art and Design Education; Arts and Learning Review; Studies in Art Education*

CLIENTS INCLUDE:
Education Leaders Institutes sponsored by the National Endowment for the Arts, ArtsConnection; Woodruff Arts Center

"I make drawings and paintings that explore relationships between and among men. The exchange of looks, the privilege of looking, and the wish to be seen are positions I explore to reveal the ways men respond, desire, and relate to each other.

The images come from a variety of sources. The drawings are the basis of my painting practice. But in addition to being a record of seeing, they function as notes to myself about a particular person or encounter. They document something about the men I have seen–their strength, beauty, cruelty, cowardice, energy, power, clothing–that I find compelling enough to draw and take back to my studio.

The work develops a different character in installation. The separate paintings or drawings are completed by placing them in a relationship that is influenced by the rectangular supports and the gazes with the drawings. The final arrangement is created from trial and error. I am looking for the economy of gazes that can be suggested from images in proximity and the frisson that comes from the structure of looking and the pleasure of being seen." **STEVE LOCKE**

MAY 15
1:30
JamesRead3
FEED
HAMMER

DESIGN STRATEGY

M. DES

DESIGN STRATEGY FACULTY

JAMES MORLEY READ

Graduate Program Coordinator Principal, co-founder, RedFish Product Development

EDUCATION:
BFA, Maryland Institute College of Art; MFA, Rochester Institute of Technology

EXHIBITIONS INCLUDE:
Joe and Emily Lowe Art Gallery, Syracuse Univerity; Art Studio Fuji, Florence, Italy; Philadelphia University; Biannual International Contemporary Art Show, Florence; Fortezza da Basso Video, "City of Art"; IDSA National Design Education Conferences

PUBLICATIONS INCLUDE:
Design Management Review; "Teaching User-focused Innovation", International Design Conference, Boston; "Expansion and Compression", International Design Conference, Louisiana; "Contextual Issues of Design", International Design Conference, Chicago

AWARDS AND GRANTS INCLUDE:
GE Plastic World Student Design Competition, International Third Prize, Best of Show in Western Hemisphere National Affordable Housing Competition, Rhode Island Housing and Mortgage Financing Corporation, Second Place

JUDITH ANDERSON

EDUCATION:
BS, Carnegie Mellon University; MA, Royal College of Art, London

CONFERENCES INCLUDE:
Biomedical Engineering Conference (BIME), Nottingham, UK

CLIENTS INCLUDE:
Catalytix Ventures Boston, MA; In2it Design United, London; MetroBuild & Design, London; Helen Hamlyn Research Center, Royal College of Art, London; Salisbury District Hospital R&D's FES program for paraplegics, RT Palmer LT, Birmingham, UK; Pearson Matthews, Kingston upon Thames, UK; GE Aviation (Aircraft Engine Business Group), Lynn, MA

PUBLICATIONS INCLUDE:
The Abilizer: A Wheelchair Accessory Standing Device, Royal College of Art; *The Abilizer: Aiding Rehabilitation for Disabled People,* Helen Hamlyn Research Center, UK

GRANTS AND AWARDS INCLUDE:
Laura Ashley Foundation Research Fellowship, Helen Hamlyn Research Center; Donis Dondis Scholar Award, MassArt; International Design Conference Aspen Representative, MassArt; GE Stock Option Recipient; GE Managerial Award; multiple GE Achievement Awards

OTHER:
member, Industrial Design Society of America; member, Human Factor & Ergonomics Society

HEATHER REAVEY

Senior Design Strategist, Design Strategy Group, Design Continuum

EDUCATION:
BID, Syracuse University

AWARDS AND HONORS INCLUDE:
IDEA Gold Award, Design Insulet Omnipod Personal Diabetes Management System; IDSA National Conference; ID Catalyst Conference, Bangalore, India; IDSA National Education Conference; IIR Future Trends; AIGA DUX; IDSA Regional Conference; IDEA Bronze Award

CLIENTS INCLUDE:
Procter & Gamble; Coca-Cola; American Greetings; Ford Motor Company; Timberland; Oster; Pfizer; American Express; Sprint; Insulet

LARS FISCHER

Principal, co-founder, RedFish Product Development

EDUCATION:
BFA, University of Michigan, Ann Arbor; MBA, Suffolk University, Boston, MA

CLIENTS INCLUDE:
Fisher-Price; Disney; Hasbro; The First Years; Dorel

OTHER:
member; Industrial Design Society of America

WEBSITE:
www.redfishpd.com

"Design strategy focuses organizational thinking, determining when and how to innovate, and to what effect. The design strategist is the interstitial element that aligns management, market research and product development. As companies position themselves in a constantly changing global economic landscape, design strategy has become an essential engine of growth. Innovation has become imperative in the new millennium, and design is at the heart of how innovation happens. Design is not just a practice any more—it is a way of thinking based on human needs and values." **JAMES MORLEY READ**

MASSART'S PENDING M.DES IN DESIGN STRATEGY IS A FULL-TIME, TWO YEAR (60 CREDIT) INTERDISCIPLINARY PROGRAM FOR THOSE WHO WANT TO LEAD THE DESIGN AND PLANNING OF NEW PRODUCTS, SERVICES, ENVIRONMENTS, SYSTEMS AND ORGANIZATIONS.

Accepting applications for Fall 2012

The program philosophy connects deep expertise in the practices of design, business, and the social sciences into an integrated, broad-based curriculum that uses real-world market challenges and social initiatives as the context for every class and every project. The program leverages key partnerships with Boston business and educational institutions for a truly relevant, world-class educational experience.

The curriculum is designed to empower future design leaders to solve the complex challenges of our time through strategic design thinking in three focus areas: people—the human-centered, empathetic approach to collaborative problem solving; design—generating, prototyping and iterating ideas; and business—developing a fluency in the practices and language of business.

Each semester the course work balances these three paradigms in a combination of studio and lecture modules. Students develop individual and team solutions to economic and social challenges using design techniques and business metrics, which are evaluated according to how well they meet user and market needs.

SAMPLE PROGRAM

FIRST YEAR

Managerial Economics
Experience Design Lab I
Communication: Storytelling Studio

Leadership and Management
Experience Design Lab II
Communication: Integration Lab I

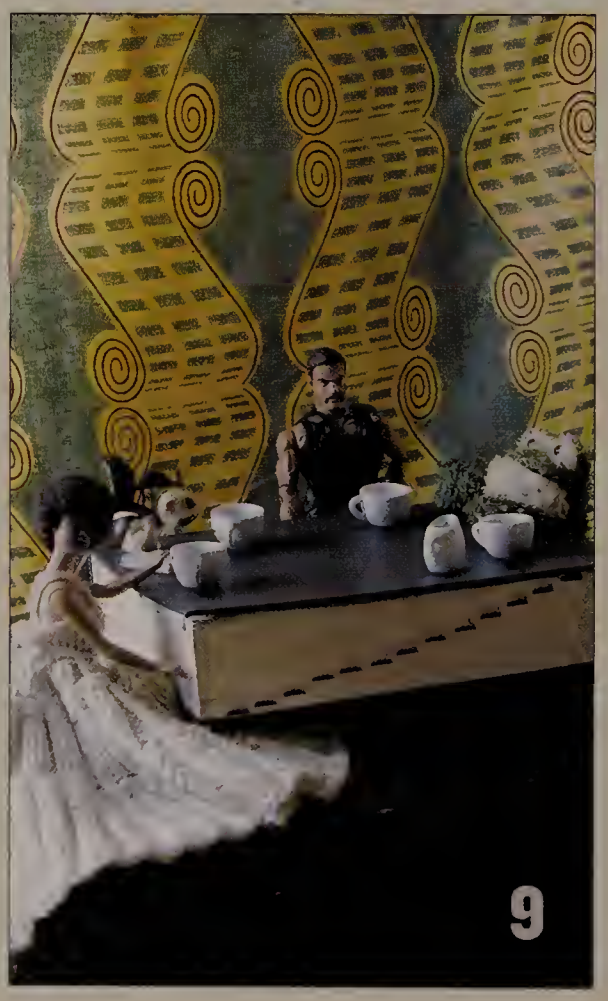
SECOND YEAR

Law and Intellectual Property
Market Insight Lab I
Managerial Finance
Communication: Integration Lab II

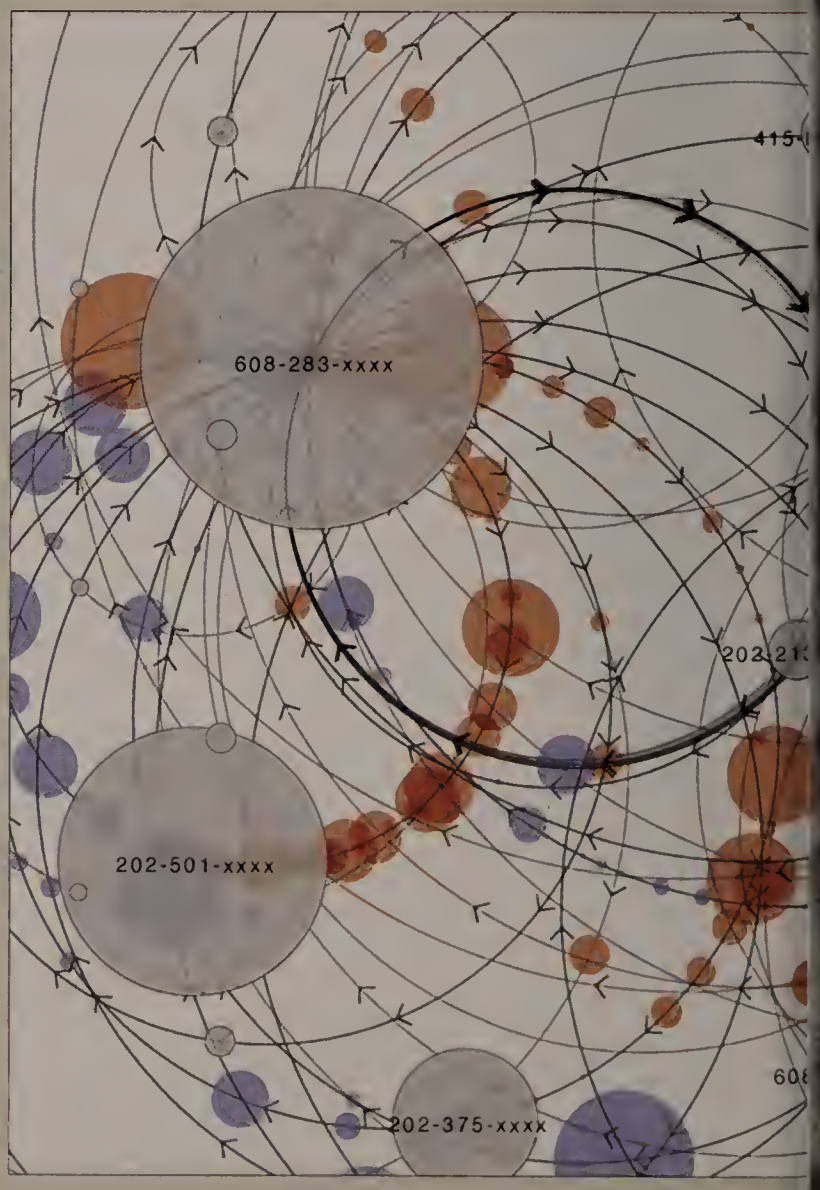
Strategy Symposium
Sustainability/Environment Lab I
Developing Markets/Social Economics
Communication: Venture Project Lab

DYNAMIC MEDIA INSTITUTE

MFA



Clockwise from top left: Karolina Novitska (MFA 2006), interface for *MetaLingua*, a Russian language software application; Simon Bae (MFA 2009), interface for *La Jetée/12 Monkeys*, a film comparison tool; Scott Murray (MFA 2010), *Relationship Visualizer*; Elizabeth Lawrence (MFA 2006), card from *Samsara*, a modern reinterpretation of the Tarot; Carolin Horn (MFA 2007), interface for *Anymails*, a real-time data visualization of Carolin's e-mail collection. Preceding pages, Jason Bailey (MFA 2010), *Harmonica Visualization*.

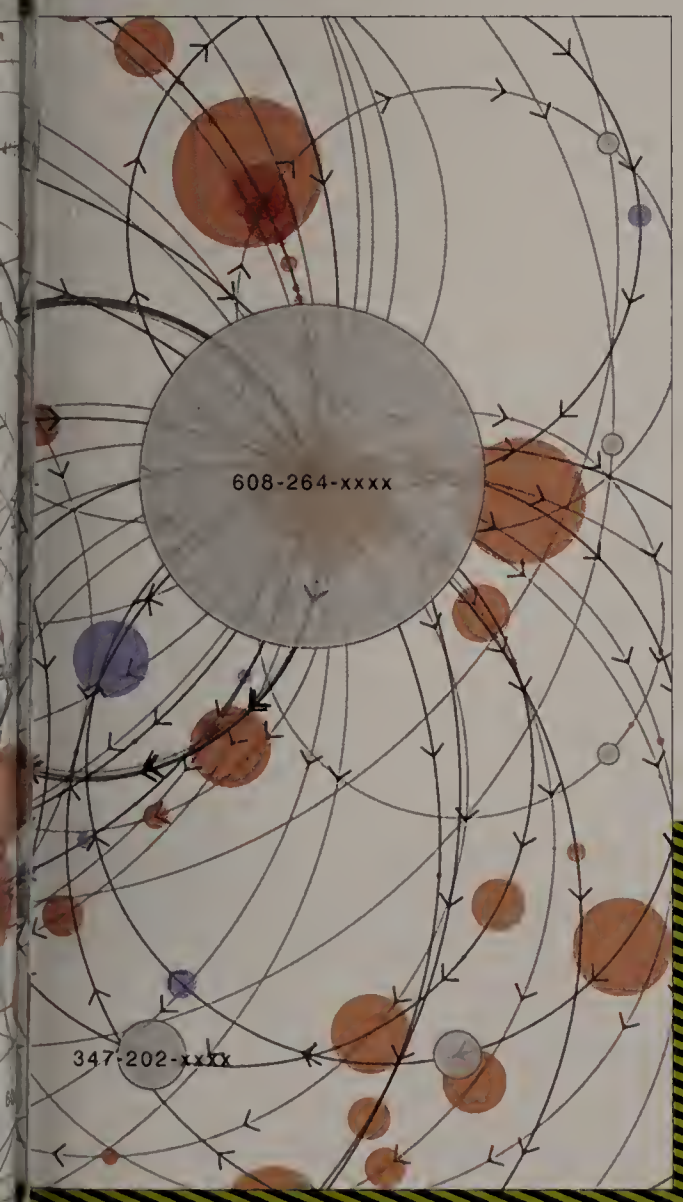


THE DYNAMIC MEDIA INSTITUTE EXPLORES THE ROLE AND POSSIBILITIES OF DYNAMIC MEDIA IN COMMUNICATION DESIGN. EACH STUDENT'S UNIQUE VISION AND PASSION FOR DESIGN DEVELOPS INTO AN ORIGINAL BODY OF IDEAS AND FRESH PRACTICE.

Students come to DMI from diverse educational backgrounds and disciplines: architects, industrial designers, programmers, engineers, filmmakers, musicians, anthropologists, photographers, fine artists, and graphic designers. The student body reflects the program's cross-disciplinary approach to dynamic media design.

The MFA Program Admission to the DMI MFA program is highly selective, enrolling eight to ten students each year. Students come from all over the world including Brazil, China, Costa Rica, Germany, India, Japan, Korea, Mexico, Poland, Turkey, Venezuela, and the United States.

The 60-credit MFA program is offered in three tracks: full-time in four semesters; part-time in five semesters; or part-time in six semesters, the only difference being the distribution of elective credits. DMI also offers a one-year fellowship "non-matriculating track" to which candidates are accepted based on specific project proposals.



DMI/Post-Baccalaureate Program DMI offers a one-year, 24-credit post-baccalaureate program for professionals from outside the design field to prepare for new opportunities in dynamic media design, or possible acceptance in the Dynamic Media Institute's MFA program. Candidates work directly with DMI faculty to create a customized curriculum focusing upon principles of communication design and dynamic media. (The post-baccalaureate program is not recommended for those who are primarily interested in traditional print design.)

SAMPLE COURSE DESCRIPTIONS

Graduate students can choose electives and faculty advisors from throughout the College as well as from nearby colleges including MIT, Harvard, Tufts, and the Colleges of the Fenway. These are some of the courses offered within the Dynamic Media Institute.

Design Studio I and II (Required)
Design Studio is an advanced program of study and research in communication design. Part I focuses on fundamental principles of visual communication in the context of interactive media; Part II focuses on complex information structures for various contexts and audiences, emphasizing interactive media in the context of information design.

Design Seminars I and II (Required)
Part I examines socio-economic and technological context of design disciplines, producing a comprehensive paper that analyzes history of design concepts and movements and their impact on current design practice. Part II examines and debates current issues of communication design and design education in lectures, studio projects, readings and discussions, with emphasis on the intellectual context of design.

Review Board (Required)
The Review Board is a public presentation of graduate credit work by each student in the program—full or part-time. The work is evaluated by a panel of reviewers comprised of faculty, guest critics, MassArt faculty, guest critics and moderated by the coordinator of the program.

Thesis Project I/ Thesis Project II; Thesis Seminar I/ Thesis Seminar II (Required)
This course is a supportive context for the development of the project component of the thesis, and a forum to articulate and debate the issues associated with individual thesis projects. Class work is structured by agreement between the student and faculty advisor, who guides the program of study, and provides feedback and critical discussion of historical and contemporary context of student work. Students select a particular course/faculty upon approval of the preliminary thesis proposals. The faculty advisors may further define their own specific criteria, process and schedule of thesis development. The final thesis document becomes a part of the graduate design archives.

Elements of Media
This course is focused on developing a better understanding of the complexities of the re-synthesis of visual, oral, aural, and temporal information as they exist in time-based and interactive media. Through lecture and in-class demonstration students will learn the technological processes necessary to begin temporal explorations in sound and image.

Design as Experience
This is a multi-dimensional and multi-sensory research based course, focused on creative processes that integrate form and content generated within and outside of the class experience. Students explore temporal, spatial, visual and verbal aspects of communication process. Work consists of both static and dynamic media presentations and individual and group projects.

Design for Motion and Sound
Design for Motion and Sound is an exploration of motion literacy—the act of understanding how the "language" of moving image and sound can by used to communicate effectively. The course focuses on cinematic vocabulary in the context of time-media by creating linear and non-linear narrative structures.

Interactive Media Project I and II
The course explores various dimensions and possibilities of dynamic digital media in the context of user experience and human computer interaction. Students research and develop a project, which involves advanced programming for interactive media and various aspects of sound, sensors and robotics. The goal of Part II is to explore further various conceptual and technological factors that influence current theory and practice of interactive media. Students research and develop alternative models of user interface and interaction within three-dimensional environments.

Thesis Exploration
Students research and develop a focused vision of their thesis topic, a better understanding of the contextual landscape of their study, and an awareness of the relevant technologies that apply to their area of investigation.

Directed Study in Design
Students pursue a specific studio or seminar project, working with a faculty member on an independent basis. Students must provide a description of the project, and schedule of at least six meetings with faculty during the semester. The project must be approved by the faculty directing the study and the coordinator of the program.

Design Symposium
This is an extended studio elective focused on exploring unconventional approaches and possible new uses of dynamic media in communication design. Working with multiple resident and visiting faculty, students research and develop experimental models of multi-sensory experience, communication and interaction within three-dimensional environment.

Information Architecture I
This is an introductory course in basic concepts, methods, and procedures of information organization focused on managing information complexity. It addresses issues of information structures developed for various contexts and audiences including printed and interactive media, and static and dynamic approaches to information design.

Information Architecture II
This advanced course in information architecture focuses on exploring large and complex, user-centered systems of information with emphasis on organization, navigation, and management. The course content represents professional methods in solving design problems of interface for dynamic media.

Dynamic Typography
Students explore visual narratives in reference to time-based media, emphasizing conceptual, visual and technical aspects of typography in motion.

Communication Design History
Students learn the history of communication design, from the Industrial Revolution to the present, with selected references to pre-industrial developments. The course investigates diverse languages and technologies of visual communication to help students understand their own role as producers and/or consumers of communication design.

"Since the inception of the Basic Course at the Bauhaus, design education has been profoundly influenced by the concept of 'visual language,' which applies the metaphor of linguistic structure to teaching the fundamentals of visual form and expression. At the Dynamic Media Institute the concept of a 'language,' understood as a system of elements combined according to the rules of grammar for the purpose of communication, provides both a method for studio experimentation and a viable platform for theoretical discussion. The challenge of dynamic media is to synthesize multiple 'dialects' and 'codes' that have traditionally been segregated into distinct disciplines It demands a synthesis of multiple points of view on communication.

Dynamic media designers see the world as an information structure that communicates continuously and persistently Any human experience involves dynamic information flow, therefore communication process, therefore learning. Communication and learning are as inseparable from human experience as from time and motion. The role of dynamic media designers is helping individuals to participate in the complexity of information–in learning, understanding and making informed decisions as well as articulating thoughts, creating, and telling stories.

JAN KUBASIEWICZ

DYNAMIC MEDIA INSTITUTE FACULTY

JAN KUBASIEWICZ

Graduate Program Coordinator

EDUCATION:
MFA., Academy of Fine Arts, formerly State School of Art and Design, Lodz, Poland

SOLO EXHIBITIONS INCLUDE:
transFORM, Warsaw, Poland; Patio Gallery, Lodz, Poland; Skydoor Gallery, Tokyo, Japan; Gutman Library, Harvard University, Cambridge, MA; Bevier Gallery, R.I.T., Rochester, NY; Osaka University of Arts, Japan; PII Gallery, Philadelphia, PA; Artworks, Gallery, Hartford, CT; The Kosciuszko Foundation House, New York; Payne Gallery, Moravian College, Bethlehem, PA; RISD Graphic Center Gallery, Providence, RI; TP Gallery, Warsaw, Poland

PUBLICATIONS INCLUDE:
"Communication in the Language of Dynamic Media." in: Icograda Educational Conference proceedings. Beijing; "Creative Research"; interview: *Computerworld No. 26/773* (Polish edition); Warsaw, Poland; "Motion Literacy." in: *The Education of a Graphic Designer.* 2nd Ed. Steven Heller, editor; New York; "Motion as Language" in: *The Language of Dynamic Media*; Boston; "A Conversation with Wally Gilbert." in: *Wally Gilbert. An Exhibition of Photography;* Boston; "Motion Literacy: An Approach to Design." in: *Journal of AIGA Boston;* "metaGeometry" exhibition catalog; Skydoor Gallery, Aoyama, Tokyo; "I don't trust words." interview with Makoto Saito in: *Eye Magazine;* The Art of the Poster. interview with Makoto Saito in: *Makoto Saito 100 Posters*

GUNTA KAZA

Principal/Owner
Kaza Design

EDUCATION:
BFA, College for Creative Studies; MFA, Rhode Island School of Design

EXHIBITIONS INCLUDE:
Gallery 1581; Grimshaw-Gudewicz Gallery; RISD Museum; International Society; Boston University Fine Arts Gallery; Farwell Manison Gallery

CLIENTS INCLUDE:
Jane Sisco Design; Signer Harris Architects; Barat Montessori School; Boston Healthcare

AWARDS INCLUDE:
Thomas Gonda Award for Design and Social Responsibility; Society of Publication Designers; Print Magazine; the Creative Club; The Society of Technical Communicators

BRIAN LUCID

Co-organizer 2008
AIGA Design Education Conference

EDUCATION:
MFA, BFA, Graphic Design, Rhode Island School of Design, Providence, RI

CLIENTS INCLUDE:
The Isabella Stuart Gardener Museum; The Barbarian Group; Upromise; The Education Development Center; Trinity Communications; Solidworks

PUBLICATIONS INCLUDE:
The Education of the Graphic Designer; Teaching Motion Design

EXHIBITIONS INCLUDE:
Massaging Media Conference Exhibition, Massachusetts College of Art and Design, Boston, MA; RISD Museum, Rhode Island School of Design, Providence, RI; Sol Koffler Gallery, Providence, RI; Graphic Design Triennia, Woods Gerry Gallery, Providence, RI

CLIENTS INCLUDE:
John Wiley & Sons; Thames & HUdson; Print Magazine, The Font Bureau; Agfa Corporation, inc.

PUBLICATIONS INCLUDE:
Mention: A Chronology of Typeface Designs; Typographic Design: Form and Communication; Print Magazine; The Font Bureau; Emotional_Digital, A Sourcebook of Contemporary Typographics; Agfa Corporation, Inc.

JOE QUACKENBUSH

President, Jam Design;
co-organizer 2008
AIGA Design Education Conference

EDUCATION:
MFA Graphic Design, Rhode Island School of Design; BA English, Oakland University, Rochester, MI

CLIENTS INCLUDE:
Akamai Technologies; Andersen Consulting; Big Picture; Boston Athenaeum; Bryant University; Keane Inc.; International Data Group; Primary Source; Reebok; Silent Spring Institute; The Massachusetts Institute of Technology; *The New York Times*; University of Pennsylvania Graduate School of Education

SPEAKER
2005 AIGA Schools of Thoughts II Conference, Pasadena, CA; 2007 Imagine IT, Bologna, Italy; 2008 AIGA Massaging Media 2 Conference, Boston, MA; 2008 New Views II Conference, London, UK

EXHIBITIONS
Massachusetts College of Art and Design, Faculty Exhibit; Rhode Island School of Design, Faculty Biennial; Rhode Island School of Design, Graduate Exhibition

"One of the challenges of understanding dynamic media is to understand the language of dynamic media. In constant flux, the field is a melting pot of multiple disparate disciplines, each with its own formal, conceptual, and symbolic language. At the Dynamic Media Institute, the graduate student articulates a new language, one native to their own experience. The raw materials of research, work and reflections are developed gradually through writing into a thesis document that is at once a record of work, a unique personal expression, and a refined contribution to the evolving language of dynamic media."

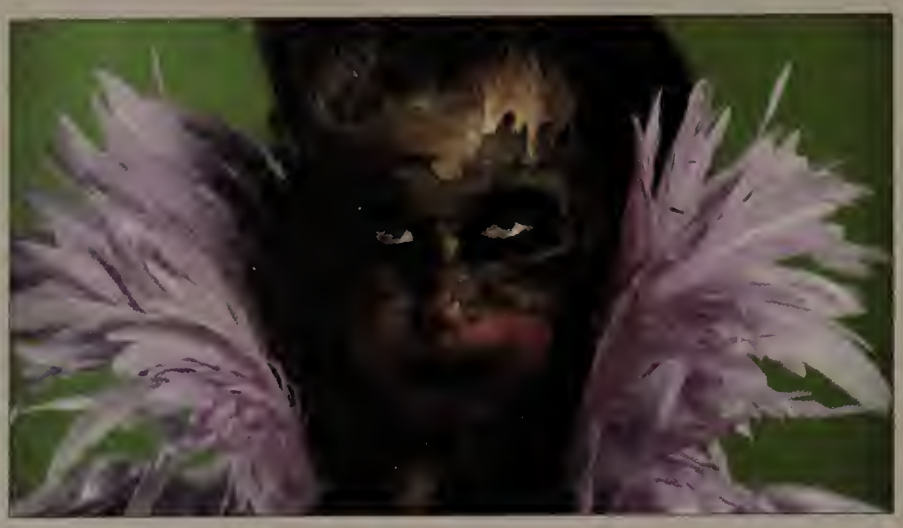
JOE QUACKENBUSH

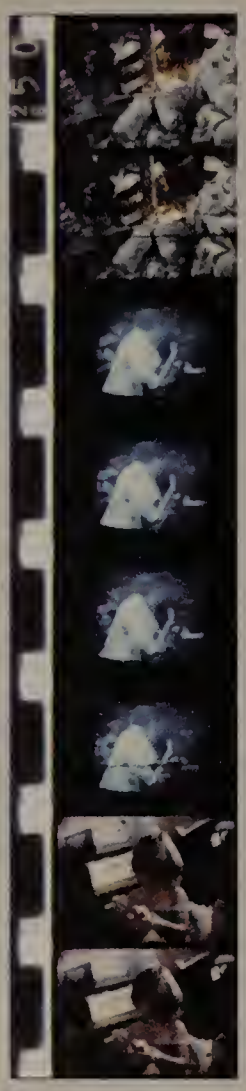
Apply online at MassArt.Slideroom.com

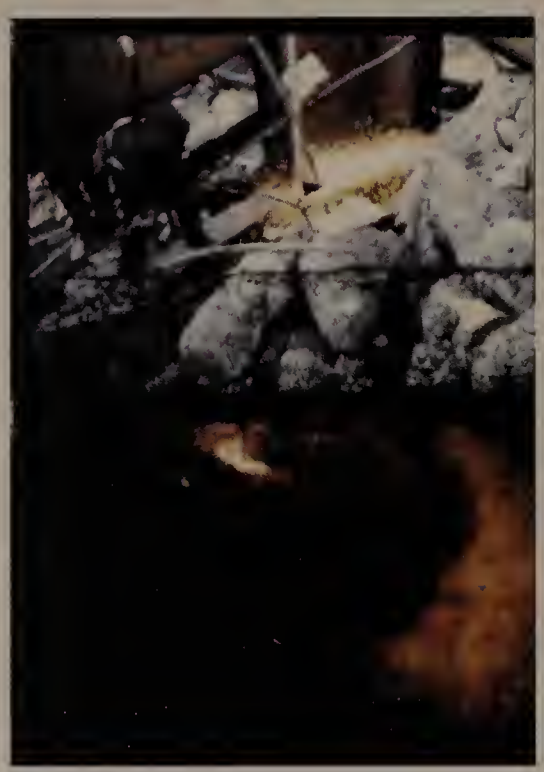
Mouse Drawings, Jason Bailey (MFA 2010)

FILM/VIDEO

MFA







"I see film as an art form and make experimental films that are inspired by games, folklore and fairy-tale structures."

ERICKA BECKMAN

Images clockwise from top left: Michelle Handelman, *Dorian for Portrait*; Michelle Handelman, *Sybl and Dorian*; Saul Levine, stills from *Notes After Long Silence*; Preceding pages: Saul Levine, stills from *Notes After Long Silence*.

THE FILM/VIDEO PROGRAM REDEFINES WHAT IT MEANS TO BE AN ARTIST WORKING WITH THE MOVING IMAGE. THE ENVIRONMENT IS HIGHLY PERSONALIZED AND INTENSE, DEVELOPING AN INFORMED PERSPECTIVE ON FILM/VIDEO THAT IS INDIVIDUAL, POLITICAL, CONCEPTUAL, ABSTRACT, VISCERAL, AND VISIONARY, COMBINED WITH ADVANCED SKILLS IN VIDEO AND FILM PRODUCTION PRACTICES TO MAKE THE VISION REAL.

The MFA Program The MFA in Film/Video is a 60 credit, full-time program. The program's vibrant artistic community is enriched by the weekly screenings of the MassArt Film Society, programmed by Saul Levine, drawing upon a wide range of films and videos, often followed by a live discussion with the artist. The program houses outstanding facilities and resources, including advanced high definition digital film and video production equipment, non-linear and 16 mm film editing, screening rooms, digital sound studios, optical printing, and animation facilities, digital editing labs, sound mixing rooms, black box video studio, film shooting studio, chroma key studio, video installation studio, film editing rooms, and film/video screening rooms.

The Post-Baccalaureate Program The Post-Baccalaureate Certificate program is a two-semester program for students with a BA or BS who wish to develop their portfolio in preparation for admission to an MFA Program as well as those who wish to develop their work for exhibition. Working with the Graduate Program Coordinator, students choose studio electives from within the department and other media and disciplines as appropriate, as well as independent study projects and History of Art electives. Although students are encouraged to apply, completion of the Post-Baccalaureate Certificate Program does not guarantee admission to MassArt's MFA program.

SAMPLE COURSE DESCRIPTIONS

Graduate students can choose electives and faculty advisors from throughout the College, as well as from a dozen nearby colleges including MIT, Harvard, Tufts, Berklee College of Music, the Boston Architectural College, the Boston Conservatory, Emerson College, and the School of the Museum of Fine Arts. These are some of the courses offered within the Film/Video Department.

Film/Video Major Studio (Required)
The Film/Video Major Studio is a critique-based class that meets weekly to present and discuss works-in-progress. Visiting artists often participate, including: Rebecca Baron, Yann Beauvais, Robert Beaver, Andrew Bujalski, Martha Coburn, Joe Gibbons, Jacqueline Goss, Ed Halter, Julie Heyward, Lewis Klahr, Lynne Sachs, Deborah Stratman, Elisabeth Subrin, Tracy and the Plastics and The Yes Men.

Moving Image & Performance
This course explores aspects of the unconventional projection of film as live performance, in conjunction with the screen, three-dimensional objects and live performers. The course explores live concepts in scale, space and time within installation and live performance, as well as the mechanics of equipment.

Optical Printing: Conscious Manipulation of Space, Time and Light
This course explores how to shape the space, time and light of the motion picture image on one of the most versatile of film devices, the Optical Printer: a camera, a projector head and a light source on which to re-photograph developed film. Students gain hands on experience with the printer through numerous demonstrations and exercises. Screenings of key works illustrate techniques.

Stop Motion Animation I and II
This course explores and explains underlying common principles through screenings, demonstrations and exercises. Learn effective strategies to make more with less. Assignments require students to isolate production elements and explore multiple paths to solutions with an emphasis on process rather than product. In Part II students work cooperatively on a short animated sequence designed to demonstrate and develop advanced stop motion animation skills. Topics include miniature set construction and detailing, tabletop and practical lighting, motion control cinematography, front light /back light and compositing, casting of foam puppets, armature fabrication, use of surface gauges and frame grabbing, and puppet animation.

Documentary: Moving Reality
What are the techniques of documentary? What are the subjects? This course views inspiring and provocative documentary works, both historic and contemporary, from around the world. Some edge toward fiction, others toward experimental film, but all hope to intervene in our world by shaping how we regard it. Video exercises develop interview, unobtrusive camera, and visual language skills in order to develop a personal documentary voice. The main focus of the course will be the introduction of a documentary work of student's own devising.

Documentary to Mockumentary
This video production course builds a complex discourse around issues of representation, trust, and responsibility by examining how the technological advancement in media production has altered our perception of the "real" and how it is often manipulated for emotional and political impact. The course examines the history and production techniques of documentary film making; the genre of mockumentary, examining Reality TV; and fake news and fake documentaries, analyzing the fine line between media manipulation and editorial representation. Students produce short videos, including a series of assignments encompassing on-the-street interviews about real and fake news items, fake biographical videos, mockumentaries and class presentations on the issue of trust between the director and viewer.

Video Installation in Hi-Def
High Definition video installation is a new genre of video art that uses state of the art technology to create visually stunning imagery. Students work with high definition video as an art form, creating individual and collaborative projects that may include: multiple screen high def video installations, video sculptures combining found objects, high definition video and surround sound, high definition projections in public spaces and new forms yet to be discovered. Through the manipulation of time and space, and the fragmentation of narrative, students will learn techniques of high definition video production as it's incorporated into large-scale video installations. This includes specialized lighting and the authoring of blu-ray discs.

Digital Compositing
An introduction to the fundamentals of compositing, motion graphics and special effects. Students develop skills in compositing after an introduction to the digital imaging and video skills necessary to work in After Effects. Emphasis is on engaging techniques to further conceptual practice.

Handmade Film
Handmade film introduces students to the physicality of film by directly painting, scratching and collaging onto 16mm and 35mm film rolls. Students learn to hand process 16mm and S8 film. A rigorous, tactile look at both the construction and deconstruction of film making through non-conventional means and manipulation. The class will also examine artists who have broken the rules of format to reconstruct and re-define the language of art. Topics include: non-traditional film projection, film performance and mixed media film installation.

Sound Design for Film
An in depth look at the use of recorded sound within the context of moving image production. Live sound and expanded cinema experiments will also be encouraged. Students produce 2-3 sound film/video pieces during the course of the semester and are expected to develop their own work under guidance of the course instructor. Time is allocated to technical demonstrations of studio equipment (including various workshops exploring Pro-Tools audio software), recording and mixing experiments, and discussions on the many aesthetic and conceptual frameworks of cinematic sound. Examples from the history of cinematic sound are screened weekly.

Video Topics: Live Video
This is a workshop based studio that introduces artists to live video processing for a variety of applications including but not limited to, Video Streaming, VJ Culture, live image processing, surveillance systems, cable casting and interactive video. Focusing primarily on artistic experimentation with both analog and digital methods of production, this course will consider the history, theory, technology, aesthetics and techniques of live video as both source and tool. Students are encouraged to collaborate with each other and others outside of the class in projects, and have the opportunity to work on Isadora, an interactive graphic programming environment.

Advanced Editing
This course explores editing from an aesthetic rather than a technical perspective, to enhance editing skills beyond functional, software-driven techniques. Students examine how an editor creates a sense of time, space, tone, and rhythm in a film or moving image project. Sound/image relationships, including continuity and discontinuity, and professional and non-traditional working procedures are all examined through short editing assignments.

Surround Sound
In the real world we are literally surrounded by sound: sound waves reflect off every surface at every possible angle. In the world of recorded sound speakers recreate the world of sound and are limited in the number and position of speakers. This course looks at using two- and three-dimensional configurations of speakers to create realistic, unusual, enveloping, and/or spatially active sonic images. Topics include "5.1 audio" in video/film, multichannel audio installation, realtime spatialization software, DVD authoring, and experimental music.

Cinematography and Lighting
This is an intermediate level class on how to shoot motion picture film, including the use of Arri SR2 16mm cameras, lenses and filters, lighting and the use of lighting and grip equipment, dollies and all other available equipment. All types of lighting are considered as well as the use of various types of film stock. This course includes equipment demonstrations, in-class shooting and site-visits to rental houses and post production facilities.

Script to Screen
Students write, design, develop and produce a short film from an original script, work in 16mm film and video. All stages of pre-production are examined, including production design, storyboards, shot design, script breakdown, preparing the shot list, casting, scouting locations and production scheduling. Students direct a film and crew for each other's films, culminating in a rough cut at the end of the semester.

Advanced Media Topics: Concept to Critique
Students concentrate on producing short, finished work on a weekly basis for substantial in-class critique. Methods for generating complete works speedily are examined and a wide variety of critiquing strategies employed. The course fosters students' ability to create work rapidly and confidently through repeated practice. Students are asked to define manageable ideas and implement them. Through continual critique they advance their ability to suggest changes to their own work as well as that of their colleagues.

Contemporary Issues in Film/Video I and II
Contemporary Issues in Film/Video surveys view film and video works by contemporary artists and media makers in the context of historical works. Students meet with the film and video artists presenting work at Mass Art Film Society as well as the instructor for discussions of the work shown.

Creative Nonfiction Film
Creative nonfiction is a relatively new genre that is expanding and evolving continually. "Creative" refers to the craft and attention to form in presenting nonfiction; creative nonfiction film has almost infinite possibilities, ranging from personal memoir to film essay to dramatized reportage. In this course, students produce films that are grounded in real world facts and events with equal emphasis on form. The main question concerns the relationship between Self and Other, and between Art and Truth. Students engage in the discourse of art, truth and fiction as they produce their own work, learn to research, use the tools of fiction film such as mise-en-scene, work with cinematic narration (not necessarily voice over), and find a personal approach to form that suits the subject. Students explore the boundaries between fiction and nonfiction, and wrestle with their own subjectivity and authorship in creating films based on actual events and experiences.

MICHELLE HANDELMAN

Graduate Program Coordinator

EDUCATION:
BFA, San Francisco Art Institute; MFA, Milton Avery Graduate School of the Arts, Bard College

SOLO EXHIBITIONS INCLUDE:
Pompidou Centre, Paris; Institute of Contemporary Art, London; American Film Institute; Performa 05, NYC; Jack the Pelican, NYC; 3LD Art & Technology Center, NYC; Catherine Clark Gallery, SF; Participant, Inc, NYC; Cristinerose Gallery, NY; Art-Claims-Impulse, Berlin; Arthouse at The Jones Center, Austin.

GROUP EXHIBITIONS INCLUDE:
MIT List Visual Arts Center, Cambridge; Issue Project Room; Sara Meltzer Gallery, NYC; P.P.O.W. Gallery, NYC; SF MOMA; New York Video Festival, Lincoln Center, NYC; Jack Tilton/Anna Kustera Gallery, NY; Palm Beach Institute of Contemporary Art; The Aldrich Museum of Contemporary Art; EFA Gallery, NYC: Center for Contemporary Art, Tel Aviv; Studio Soto, Boston; Stuttgart Film Winter Festival for Expanded Media; Exit Art, NYC; Aurora Picture Show, Houston, TX; MIX Experimental Gay and Lesbian Film Festival; The New Festival; The Chicago Underground Film Festival.

COLLECTIONS INCLUDE:
Moscow Museum of Modern Art, Russia; di Rosa Foundation and Preserve, California; The Zabludowicz Collection; Jean Pigozzi Collection; The Film Arts Foundation Collection of the University of California, Berkeley Art Museum and Pacific Film Archive.

PUBLICATIONS INCLUDE:
n.Paradoxa, *Intl Feminist Art Journal,* Vol.25: Pleasure, edited by Katy Deepwell, KT Press, London; *Vertov from Z to A,* edited by Peggy Ahwesh and Keith Sanborn, Ediciones la Calavera, New York; *Fashion Theory: the journal of dress, body and culture,* Berg Publishers, London; *Inappropriate Behaviour,* Serpent's Tail, London; *Art of The X-Files Lookout Publications,* New York; *Herotica 3.* Edited by Susie Bright) Down There Press, San Francisco, California; *Framework. Violence issue.* Los Angeles Center for Photographic Studies; *Apocalypse Culture 2,* Feral House Press, LA

AWARDS INCLUDE:
New York Foundation For the Arts Fellowship; Experimental Television Center Finishing Funds; NYSCA Individual Artist grant in Film, Video and Electronic Media; Lower Manhattan Cultural Council Studio Residency; Horizons Foundation grant; Film Arts Foundation grant; San Francisco Art Space Video production grant; San Francisco International Film Festival First Prize; American Film Institute Sony Visions Award; Grand Prize, Manchester Film Festival; Bravo Award, Bravo television.

RESIDENCIES INCLUDE:
Lower Manhattan Cultural Council Workspace Residency

ERICKA BECKMAN

EDUCATION:
BFA, Washington University

EXHIBITIONS INCLUDE:
LIFE, St. Nazaire, France; MUSEION, Bolzano, Italy; Kunsthalle Düsseldorf, Germany; Huarte Contemporary Art in Navare, Spain; The Metropolitan Museum of Art, NYC.; Zé dos Bois Gallery (ZDB), Lisbon, Portugal; Museum of Modern Art, NYC; Pimped Center, Paris, France; The Walker Art Center, Minneapolis, MN; Whitney Museum of American Art, NYC; The Hirshhorm Museum, 'New Direction' Series; Lora Reynolds Gallery, Austin, TX; Centre Pour L'Arte Contemporaine, Geneva, Switzerland; Anthology Film Archives, NYC; 'Views From the Avant Garde', New York Film Festival; San Francisco Cinematheque; Pacific Film Archives; TODI Cinema, Budapest, Hungary; PS-1, New York 'Special Projects' Series; Oberhausen International Film Festival; Montreal International Festival of New Media and Cinema; Rotterdam International Film Festival; 9th Korea Experimental Arts Festival; BITT Festival for the Arts, Seoul Korea.

COLLECTIONS INCLUDE:
The Walker Art Center Media Collection, New Media Department at the Centre Pompidou, MoMA Film Collection, The Wexner Center for the Arts, The British Film Institute, Anthology Film Archives, NYC

AWARDS INCLUDE:
LEF Foundation Moving Image Fund; CEC ArtsLink Collaborative Projects Grant; National Endowment for the Arts; New York State Council on the Arts; New York Foundation for The Arts (NYFA) and Massachusetts Council on the Arts; Experimental Television Center Projects Grant.

RESIDENCIES INCLUDE:
The Walker Art Center, Minneapolis, MN; Bela Balazc Studio Budepest, Hungary; Harvest Works Artists Residency.

GRETCHEN SKOGERSON

EDUCATION:
AB, Art History, Columbia College, Columbia University; MA, Cinema Studies, Tisch School of the Arts, New York University; MFA, Electronic Arts, Rensselaer Polytechnic Institute

EXHIBITIONS INCLUDE:
Whitney Biennial, The Whitney Museum of American Art, New York, NY; The Mattress Factory, Pittsburgh, PA; Wexner Center of the Arts, Columbus, OH; Tokyo Metropolitan Museum of Photography, Tokyo, Japan; Madison Museum of Contemporary Art, Madison, WI; Sundance Cinemas, Madison, WI; Views from the Avant-Garde, New York Film Festival; International Film Festival Rotterdam; Los Angeles Filmforum, Los Angeles, CA; MadCat Women's International Film Festival, Oakland, CA; DeCordova Annual Exhibition, Lincoln, MA; New York Video Festival, New York, NY; VI Salon de Arte Digital, Havana, Cuba; Kasseler Dokumentarfilm und Videofest, Kassel, Germany; Boston Cyberarts Festival, Boston, MA

AWARDS INCLUDE:
NYSCA Production Grant, New York, NY; Charlotte Award, Massachusetts College of Art Faculty Fellowship, Boston, MA; LEF Foundation Moving Image Production Award, Cambridge, MA; Fulbright German Studies Seminar, "Visual Culture in Film, Television and the Internet", Germany

RESIDENCIES INCLUDE:
Skowhegan; Ucross, Clearmont, WY; Yaddo; The MacDowell Colony

SAUL LEVINE

EDUCATION:
BA, Clark University; MFA, Chicago Art Institute

ONE PERSON EXHIBITIONS INCLUDE:
Participant Inc., NYC; New York Film Festival; Museum of Modern Art, New York; International Film Festival Rotterdam. Anthology Film Archives New York, Personal Cinema Boulder Co. San Francisco Cinemateque, Museum of Contemporary Art Shanghai China, Harvard Film Archive, Experimental Film Chicago U, Chicago Filmamakers, Conversations on the Edge Chicago, SUNY Binghampton Ny, Institute of Contemporary Art Boston, Yale University New Haven Connecticut

GROUP SHOWS INCLUDE:
Whitney Museum New York, New York Video festival New York, Media City Windsor Ontario, Toronto Film Festival Canada,George Pompidou Center Paris France, Tie International Film Festival, New York Film Festival, Migrating Forms Ny PS One Queens NY, Pacific Film Archives, San Francisco Film Festival, Notes After Long Silence (traveling group show); Havana International Film Festival, Havana, Cuba

DVDS INCLUDE:
SAUL LEVINE SUPER 8 FILMS VOLUME ONE and VOLUME TWO label TVEYE VIDEO included in AMERICAN FILM TREASURES IV National Film Preservation Foundation

PUBLICATIONS INCLUDE:
SAUL LEVINE SUPER 8 FILMS Vol. I, DVD TV EYE VIDEO SAUL LEVINE SUPER 8 FILMS VOUME 2 DVD TV EYE VIDEO

SOON-MI YOO

EDUCATION:
BA, Yonsei University, Korea ; MFA, Massachusetts College of Art and Design

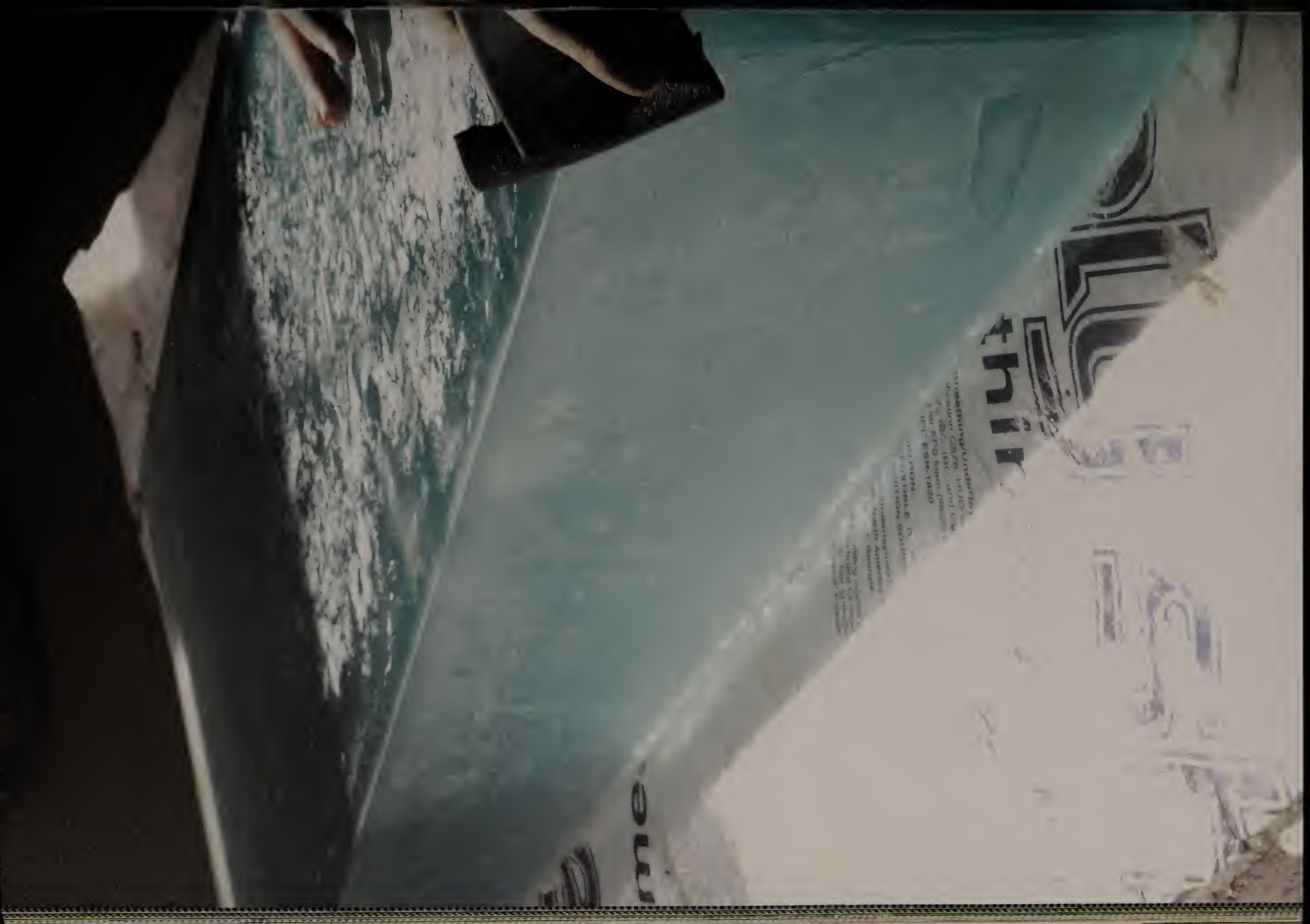
EXHIBITIONS INCLUDE:
San Francisco Cinémathèque, San Francisco, CA; The Coolidge Corner Theatre, Balagan Experimental Film & Video Series, Brookline, MA; Northwest Film Forum, Seattle, WA; Queensland Art Gallery Gallery of Modern Art, Australia; Courtisane festival, Ghent, Belgium; Anthology Film Archive, NYC; Yerba Buena Center for the Arts; UC Irvine University Gallery, Irvine, CA; Galerie Quynh, Ho Chi Minh City, Vietnam; International Short Film Festival Oberhausen, Germany; Centre Pompidou, Paris, France; Ann Arbor Film Festival, Ann Arbor, MI; ARKO Art Center, Seoul, South Korea; London Film Festival, UK; The Images Festival, Toronto, Canada; New York Film Festival; Pacific Film Archive, Berkeley, CA; International Short Film Festival, Oberhausen, Germany, 2006; International Film Festival, Rotterdam, The Netherlands; San Diego Museum of Art; Aurora Picture Show, Houston, TX; Pacific Film Archive, Berkeley, CA; The Onion City Experimental Film and Video Festival, Chicago, IL; The Robert Flaherty Film Seminar, Claremont, CA; Academie Schloss Solitude, Stuttgart, Germany; The Center for Photography at Woodstock, Woodstock, NY; The International Center of Photography, NYC; The Photography Institute, NYC; Boston Center for the Arts; Bakalar Gallery, Massachusetts College Of Art; Cannon House Office Building, Capitol Hill, Washington, DC; Asian American International Film Festival, New York, NY; SF International Asian American Film Festival; Northwest Film and Video Film Festival, Portland, OR; Seoul Short Film Festival Seoul, Korea

COLLECTIONS INCLUDE:
New York University, NYC; The Evergreen State College, Olympia, WA; Mount Holyoke College, South Hadley, MA

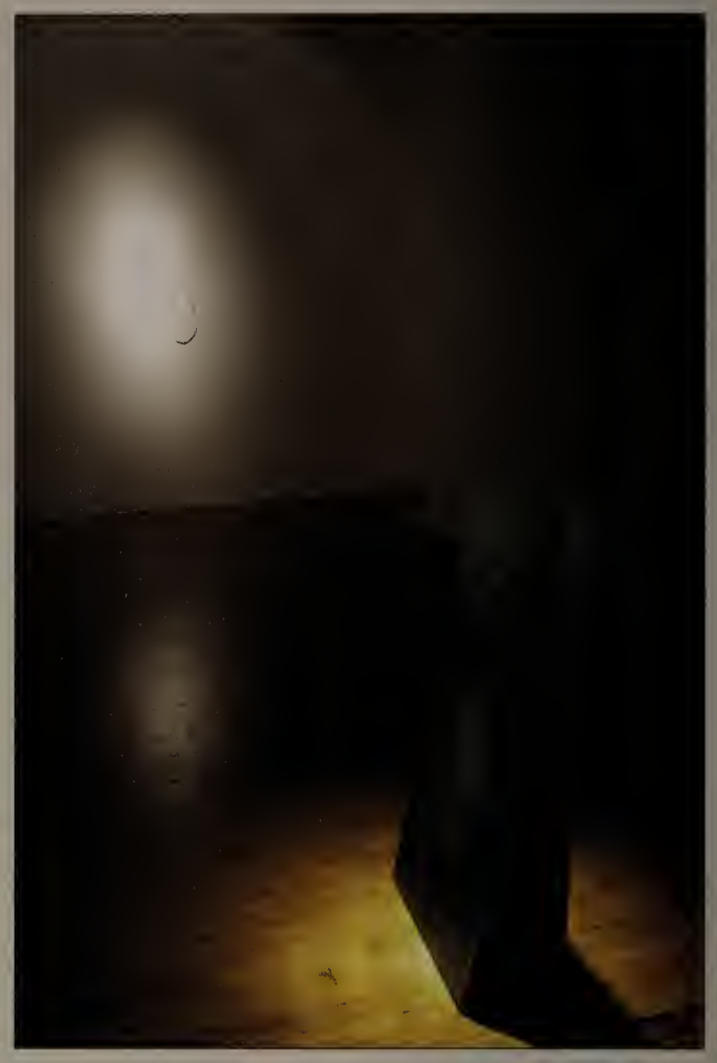
PUBLICATIONS INCLUDE:
Comfort Women Speak, Testimony by Sex Slaves of the Japanese Military; Only Skin Deep: Changing Visions of the American Self; War and Women; Where She Is

AWARDS INCLUDE:
Pat Doran Scholarship, Massachusetts College of Art and Design; The Corcoran Alumni Award for Excellence, Corcoran School of Art; The National Asian American Telecommunications Association Grant

RESIDENCIES INCLUDE:
Rockefeller Foundation, Media Arts Fellowship; The Corporation of Yaddo; Woodstock A-I-R fellowship, The Center for Photography at Woodstock; MacDowell Colony; Yaddo; The American Photography Institute, the National Graduate Seminar Fellowship



3D
MFA



Top: Wilson Laurence Harding (MFA' 10), *Ablation* (2010). Glass.
Bottom: Timothy Horn (MFA '04), *Mother-Load* (2008). Crystallized rock sugar, plywood, steel. Height 9' 6".

THERE IS NO SINGLE PHILOSOPHY OR STYLE PUT FORWARD BY THE FACULTY OF THE 3D/MFA PROGRAM. SOME STUDENTS WORK WITH TRADITIONAL MATERIALS AND PROCESSES INCLUDING GLASS, CERAMICS, WOOD, METAL, AND FIBERS; OTHERS CREATE TECHNOLOGY-DRIVEN OBJECTS USING KINETIC, INTERACTIVE, VIDEO OR ELECTRONIC ELEMENTS.

The work of Judy Haberl, Graduate Program Coordinator, illustrates the permeability of boundaries between mediums which the 3D/MFA program encourages. Although often described as a sculptor, Haberl uses photography to do more than simply document her creations. Her images have been described as "organic photographs of impermanent sculptures." Jewels of all kinds, flowers, fur, and hair are frozen in ice—some in vase shapes, others as what appeared to be portraits or the contents of ponds. Once removed from the freezer, the ice sculptures are photographed using a large format camera—where they immediately begin to melt under the hot studio lights. The fragmented surface of the ice adds a temporal element to the prints, which become both a documentary of her ephemeral sculptures and artworks in and of themselves. She also works with installation and sculptures with sound components.

The MFA Program The MFA Program is a full-time, 60 credit program. Students receive individual studio spaces and access to a million square feet of fabrication, installation, and exhibition potential. MassArt's sculptural facilities are industrially scaled: enormous metal and wood fabrication shops, a metal forge and foundry, six large electric kilns, four large gas-fired kilns, large-scale fiber facilities, an electronic projects lab, state-of-the-art computer and imaging labs, a papermaking studio, and a brand new glass shed which includes rooms for working with hot and cold processes and equipment used to cut, grind, polish, drill, and sandblast glass.

The Post-Baccalaureate Program The Post-Baccalaureate Certificate program is a two-semester program for students with a BA or BS who wish to develop their portfolios in preparation for applying to an MFA program, as well as those who wish to develop their work for exhibition. Working with the Graduate Program Coordinator, students choose studio electives from within the department and other media and disciplines as appropriate, as well as independent study projects and History of Art electives. Although students are encouraged to apply, completion of the Post-Baccalaureate Certificate Program does not guarantee admission to MassArt's MFA program.

"I was born in Omaha, Nebraska, and inspired by the pragmatism of the Pioneers who settled the Great Plains, and trained as a jeweler and a sculptor which accounts for my joint interests in the applied and fine arts. I have been equally influenced by Ferdinand Braudel's material culture study, The Structure of Every Day Life, the ambitions of the Bauhaus, and the work of the artist Constantin Brancusi."

JILL SLOSBURG-ACKERMAN

SAMPLE COURSE DESCRIPTIONS

Graduate students can choose electives and faculty advisors from throughout the College, as well as from a dozen nearby colleges including MIT, Harvard, Tufts, Emerson College, and the School of the Museum of Fine arts. These are some of the courses offered within the 3D Department.

3D Graduate Studio (Required)
A close dialog between students and faculty is the core of the 3D MFA program. Each week the 3D community meets for critiques, field work, and discussion. Frequent guest artists, curators, and critics add to the mix including: Jose Luis Bondet, Ellen Driscoll, Jen Mergel, John Newman, Linda Norden, Meg Rotzel, Cameron Shaw, William Stover, Randall Thurston, and Andrew Witkin. The Graduate Studio culminates in a coherent body of work based on sophisticated techniques and a maturing sense of aesthetic and conceptual direction.

3D Seminar: Sculpture
This course is a forum for discussion of current contemporary art making issues in sculpture. Students research the topics and artists important to their own development. Visiting artists, slide lectures, studio visits and exhibitions are incorporated. With faculty assistance, students define and develop a personal body of work that represents depth and breadth of exploration of appropriate media.

Ceramic Sculpture
This is an advanced studio course which includes both aesthetic and technical information applied to producing contemporary ceramic sculpture. Discussions of the potential of ceramic technologies and uses surrounding the 'art object' and sculpture are built into the content of studio projects/investigations. Presentation of objects, installation, site-specific, and environmental art in nature and architecture are discussed and experienced. Through involved exploration, each student produces work which reflects personal, technical, and conceptual development.

Intro to Kinetic Art
An overview on the history of kinetic art is provided to inspire a richness of conceptual thinking. Final projects may be sculpture, installation, performance, costume, robotics, toys, etc. Issues include: mechanism design and troubleshooting, hand cranks, ratchets, solenoids, motors, drive systems, and basic steel-working techniques aimed at building safe and reliable kinetic art.

Video Sculpture
Every day you use your body as a tool to manipulate materials, create physical objects and act on others. Through this process your body acts as an extension of your ideas, making them physically manifest in time. This class explores objects, time, and space using the video as a tool and new material capable of acting on the 3D world.

Sculptural Glass
In this course students explore aesthetic and technical information that applies to contemporary glass sculpture. Projects include personal concept development with glass technologies and investigations into kiln processes, including pate de verre, slumping, and mixed media. Historical and contemporary glass techniques, designs, and applications are discussed and incorporated into student work. Proper use and maintenance of equipment is stressed.

Sculpting the Text; Writing the Object
Students make objects that inspire and "talk to" each other through various iterations. Students complete two projects, each of which consists of both visual and written work.

Anatomical Structure
This course is an in-depth study of the bones and muscles of the human figure, working primarily in 3D form. Class content covers movement, proportions, and development through growth and aging.

Image and Object
This is cross-media course that examines some of the possible intersections of photography and sculpture. The course provides demonstrations of a number of photographic and sculptural processes, lectures about artists who work with both mediums as well as critiques, field trips and visiting artists. The emphasis in this course is on making hybrid objects as well as the development of individual projects and critiques.

Technology and Culture
This course focuses on the interrelationship between technology and culture through study of historically significant artifacts.

Advanced Wood Sculpture
This is a hands-on studio course focusing on sculptural object making, using wood as the medium. Integration of intuitive approaches and structured processes through direct engagement with the material is a course focus. Students are guided through solving the various technical hurdles encountered as projects unfold, and equal stress is placed on the development of ideas and intent. Investigations in planning and prototyping, multiple production, and large-scale works are included.

Multiples, Sets, and Editions
This course investigates the production of ceramic objects that are developed within a series format. Projects include unique pieces that are part of a related series and limited editions of identical objects. Ideas explored include architectural relief tiles, tableware, and various sculptural formats. Mold making and ceramic casting processes are incorporated with various low and high-fire glaze options.

Tiles, Reliefs, & Mosaics
This course explores production and use of tiles; historical and contemporary uses of clay in architecture and objectmaking. Projects include design consideration, fabrication methods including mold and die processes, and installation techniques.

Ceramic Design Studio Processes
This course is focused on translating design concepts into finished ceramic objects. An emphasis on drawing and model making is used as the basis for projects that engage a variety of hand-building, mold-making, casting, and finishing techniques.

Artist Resource Projects
MassArt is an institution... but it doesn't have to look like one! There are many needs that the college has for stairway banisters, planters, railings, conference tables, signage etc. This course is a focused effort to address some of the needs of the college as a professional, creative opportunity. Students select one or more college need projects for the class to address as a group effort.

Drawing for Objectmakers
Discussion and studio projects include using drawing as a tool to understand space, discovering the various possibilities of an object, and/or to incorporate it with an object. Students are encouraged to experiment with various materials, techniques and formats.

History of Adornment
This lecture-based course provides a deeper understanding of the jewelry traditions in non-western and western cultures. Topics are thematically organized and examine historic and contemporary contexts through visits to local museum collections, current gallery exhibitions, and visiting artist lectures.

Theme: Installation
This course is an examination of issues of site and space as a primary component in contemporary art making. Projects deal with site specificity particular to sociopolitical and psychological issues, multimedia possibilities, and temporal conditions. The course also addresses issues related to the documentation of installation work.

Computers for Object Makers
Instruction and practice with computer applications offers to familiarize students with methods of 3D modeling and using the computer to create interactive environments as part of their work.

Illuminated Art
This course explores art that is illuminated; from functional lamps to sculpture that contains light or is dependent on light to achieve the artist's intent. We experiment with electric lamps, forms illuminated from within, and the illumination of spaces.

Assemblages in Wood
Students develop an understanding of the dynamic relationship between form, subject, and content in this course. A wide range of wood related techniques and processes such as joinery, wood lamination, carving, framing, steam bending, finishes, history of wood, and more will be presented through discussions, demonstrations, and field trips.

Advanced Fibers Studio
Development of a coherent body of work through coordination of the student's personal sources, intent, and technical abilities is the focus of Advanced Fibers Studio. Group and individual discussions emphasize the development of critical vocabulary along with advanced technical exploration. A research component complements the studio work to further develop the students' knowledge of historical and contemporary fiber art.

Sculptural Glass
An advanced level elective oriented towards glass artists who are making sculpture.

Advanced Glassblowing
Students explore challenging design and technical possibilities in functional and sculptural formats. Students incorporate advanced techniques into specific projects. Historical and contemporary glass techniques, designs, and applications are discussed and incorporated into student work. Projects emphasize personal expression, experimentation, and technical proficiency.

3D Seminar: Glass
This course is a forum for discussing current issues in contemporary glass object making. Students research the topics and artists important to their own development. Visiting artists, slide lectures, studio visits and exhibitions are incorporated. Students work with faculty to develop a personal body of work that represents depth and breadth of exploration of the medium.

Three Dimensional Arts Concepts and Processes
Projects cover conceptual problems, drawings, three-dimensional formal design problems, and basic structural engineering.

Metals Fabrication & Blacksmithing
Development of skills and techniques used in ferrous and nonferrous metal object making are explored in this course. Students learn hot forge processes and machine tooling. Projects incorporate conceptual experimentation and technical skill development. Proper use and maintenance of all equipment is stressed.

CAD for Jewelry & Metals
Computer aided design for jewelry & metals is a focused elective that covers fundamental strategies and methods for creating jewelry and metal objects using computer technology. CAD and 3D modeling programs are used for developing a series of objects that are designed to be made with a variety of output including CNC milling and rapid prototyping.

Raising & Forming
This course uses traditional large scale forming techniques to develop sculptural forms and vessels.

3D Seminar: Metals
This seminar is a forum for discussion of current issues in contemporary metal object making. Students research the topics and artists important to their own development. Visiting artists, slide lectures, studio visits, and exhibitions are incorporated. Students work with faculty to develop a personal body of work that represents depth and breadth of exploration of the medium.

"For me, there are no boundaries between mediums, only curiosities about what happens when they are joined and how that might create a more savory image, object or place. Things that interest me in particular are: mystery, phenomenology, photo-luminescence, narratives, dark humor, nature, culture."

JUDY HABERL

JUDY HABERL

Graduate Program Coordinator

EDUCATION:
BA, University of Northern Colorado; MFA, School of the Museum of Fine Arts/ Tufts, Boston

REPRESENTED BY:
Gallery Kayafas, Boston, MA

EXHIBITIONS INCLUDE:
Decordova Museum and Sculpture Park; Duxbury Art Complex Museum; Fotofest, Houston, TX; Southeast Museum of Photography; Nicolaysen Museum, Casper, WY; Fuller Craft Museum, Brockton, MA; Gallery Kayafas, Boston; Photographic Resource Center, Boston; AIR Gallery, NY; Trustman Gallery, Simmons College; Centro Cultural Costarricense, San Juan, Costa Rica; Biblioteca Nacionale, Old Havana, Cuba; Puffin Foundation, Loveladies, NJ; Bernard Toale Gallery, Boston; Howard Yezerski Gallery, Boston; Rose Art Museum, Brandeis University, Waltham, MA; Stux Gallery, NY & Boston; Akin Gallery, Boston.Yale University School of Art and Architecture Gallery

AWARDS AND GRANTS INCLUDE:
L.E.F. New England, Massachusetts Cultural Council; Artist's Resource Trust; George A. and Eliza Gardner Howard Foundation Fellowship; Massachusetts College of Art Foundation Grant

RESIDENCIES INCLUDE:
George A. and Eliza Gardner Howard Foundation Fellowship

WEBSITE:
judyhaberl.com

JILL SLOSBURG-ACKERMAN

Gradute Program Coordinator

EDUCATION:
BFA, MFA, School of the Museum of Fine Arts / Tufts University, Boston, MA

EXHIBITONS INCLUDE:
DeCordova Museum and Sculpture Park, Lincoln, MA; The Museum of Fine Arts, Boston; John Nicholas Brown House, Brown University; Judy Ann Goldman Fine Art, Boston; Rose Art Museum, Waltham, MA; Manwaring Gallery, Cummings Art Center, Connecticut College; Genovese Gallery, Boston; Body Sculpture, Boston; Helen Shlien Gallery, Boston; Harcus-Krakow-Rosen-Sonnabend Gallery, Boston; The Gallery at Green Street, Boston; Mills Gallery, Boston; Paul Kotula Projects, Fernadale, MI; Cranbrook Art Museum, Bloomfield Hills, MI; Trustman Gallery, Simmons College; Forest Hills Cemetery, Boston; College of the Holy Cross, Worcester, MA; North American Costa Rica Cultural Center, San Jose, Costa Rica

AWARDS AND GRANTS INCLUDE:
Faculty Development grant MassArt Foundation; Grant, Anonymous Was a Woman; Grant, Drawing/Printmaking/Artist Books, Massachusetts Cultural Council; Best Gallery Show of a Mid-Career Artist, New England Art Critics Association; Berkshire Taconic Trust Artists Grant; Fellowship for Sculpture, Massachusetts Cultural Council; Traveling Scholar's Award, School of the Museum of Fine Arts, Boston; Fellowship for Works on Paper, New England Foundation for the Arts; Artist's Grant, The Artists Foundation; 20 x 24 Photography Grant, The Polaroid Corporation; National Endowment for the Arts; Fellowship,The Mary Ingraham Bunting Institute, Radcliffe College, Cambridge, MA; Patricia Jellinek Prize for Jewelry; Fellowship, The Artists Foundation, Boston, MA

RESIDENCIES INCLUDE:
Oxbow; Cranbrook Academy of Art; Radcliffe Institute

WEBSITE:
jillslosburg-ackerman.com

RICK BROWN

EDUCATION:
BFA, University of Georgia; MFA, Washington University, Saint Louis; MArch, Harvard University

EXHIBITIONS INCLUDE:
Decordova Museum and Sculpture Park; University of Wisconsin, Zabludou Synagogue Model; Wentworth Institute of Technology and MassArt Human Powered Cranes Installation; Furcman Gallery, Hartwick College; Huntington Gallery; Carelicum Museum, Joensun, Finland

COLLECTIONS INCLUDE:
Carelicum Museum, Joensun, Finland; Smithsonian Air and Space Museum, Washington DC

PUBLICATIONS INCLUDE:
film, *Discovery Channel; National Geographic Magazine*

AWARDS INCLUDE:
Colleges of the Fenway Grant; National Endowment for the Arts for Sculpture; DeCordova Museum; Ford Foundation Grant; Massachusetts Artist Foundation Finalist Grant Sculpture

JANNA LONGACRE

EDUCATION:
BA, Rhode Island School of Design; MFA, University of Michigan

MATTHEW HINCMAN

EDUCATION:
BFA, Massachusetts College of Art and Design; MFA, University of California, San Diego

EXHIBITIONS INCLUDE:
Art Complex Museum, Duxbury, MA; Gallery @ Green Street, Boston, MA; Concord Art Association, Concord, MA; Studio Soto, Boston; The Acton Arboretum, Acton, MA; Wheeler Gallery, Deer Island, ME

PUBLICATIONS INCLUDE:
Art New England; the Boston Phoenix; the San Diego Reader

AWARDS INCLUDE:
Sam Maloof Scholarship, Anderson Ranch Arts Center; Russell Fellowship Grant, UCSD

RESIDENCES INCLUDE:
Atlantic Center for the Arts; Anderson Ranch Arts Center; Vermont Studio Center

ALAN KLEIN

Former Board of Directors, Glass Art Society

EDUCATION:
BS, Southern Connecticut State College; MFA, Rochester Institute of Technology

EXHIBITIONS INCLUDE:
Clark Gallery; Chapell Gallery; Duxbury Art Museum; Fuller Museum; Gallery NAGA

COLLECTIONS INCLUDE:
Corning Museum; Museum of Fine Arts, Boston; Fuller Museum; Yawkoy Woodson Museum

PUBLICATIONS INCLUDE:
American Craft; Americans in Glass; Art New England; Boston Globe; Contemporary Glass

AWARDS INCLUDE:
National Endowment Artist in Residence; NY State Grant, Art-Park; Massachusetts Council for the Art; Society of Arts & Crafts, Craftsman Award, Boston, MA

Apply online at MassArt.Slideroom.com

JAMES MCLEOD

EDUCATION:
BFA, California College of Art; MFA, New York University

EXHIBITIONS INCLUDE:
Weisspollack Gallery, NY; The Tenderloft, San Francisco; Salbabida Art Space, Berkeley, CA; Lacoste Gallery, Concord MA; Nexus Gallery, Berkeley; Isabella Percy Gallery, Oakland, CA

COLLECTIONS INCLUDE:
Museum of American Glass, Millville, NJ; Corning Museum of Glass, Corning, NY

PUBLICATIONS INCLUDE:
Glass Magazine; Neus Glas, Germany; the New York Times

WEBSITE:
www.lonestudio.com

BENJAMIN RYTERBAND

EDUCATION:
BA, Antioch College; MFA, Rhode Island School of Design

EXHIBITIONS INCLUDE:
Spirit and Hand Gallery; Wooster College; Georgia State University; Society of the Arts; Newton Art Center; Tyler School of Art; Langham Gallery; Pottery Market House; Parsons Gallery

AWARDS INCLUDE:
Mass State of Clay Award in Sculpture; first place, Marietta College Craft National

CHUCK STIGLIANO

EDUCATION:
BFA, Philadelphia College of Art; MFA, University of North Carolina at Greensboro

EXHIBITIONS INCLUDE:
Bentley College Art Gallery; New Art Center; Fort Point Artist's Community Gallery

COLLECTIONS INCLUDE:
King of Thailand Birthplace Foundation, Baltimore Aquarium, North Shore Jewish Community Center, Dante Alighieri Society

ANN WESSMAN

EDUCATION:
BS, Skidmore College; MFA, Cranbrook Academy of Art

SOLO EXHIBITIONS INCLUDE:
DeCordova Museum and Sculpture Park, Lincoln, MA; Kingston Gallery; Newbury College; New England School of Art and Design; Concord Art Association, MA; Lillian Immig Gallery; Emmanuel College, Boston; B.K. Smith Gallery, Lake Erie College; Fuller Museum; Starr Gallery; Mills Gallery; Art Complex Museum; Bucknell University; South Shore Art Center

COLLECTIONS INCLUDE:
IBM; Bank of America

PUBLICATIONS INCLUDE:
DeCordova Museum and Sculpture Park, ex. cat; Boston Globe; Arts Media; Art New England; Boston Herald

AWARDS INCLUDE:
Professional Development Grant, MassArt, Textile Study in Kyoto, Japan; Faculty Grant and Representative, Vietnam Art & Culture Trip; Papermaking, Rugg Road Paper Works; Massachusetts Council on the Arts, Finalist; Kara Bealmer Oehlert Weaving Merit Award; Marguerita Mergentine Award for Textiles

JOE WOOD

EDUCATION:
BS, State University of New York, Buffalo; MFA, Kent State University

EXHIBITIONS INCLUDE:
Baklar Gallery, MassArt; Sybaris Gallery, Royal Oak, MI; Fine Arts Center Galleries, Bowling Green State University; Samuel Dorsky Museum of Art, State University of New York, New Paltz; Color, Martina & Company, Providence, RI; Facere Gallery, Seattle; Mobilia Gallery, Cambridge; Fort Wayne Museum of Art; Gomez Gallery, Maryland Institute College of Art; Cranbrook Museum of Art; The Craft Council, London; National Museum of Wales; Internationale Handwerkmesse, Munich; Setagaya Art Museum, Tokyo; Art Gallery of Western Australia, Perth; Americk'Y Sperk, Prague; Ornamenta I, Phorzeim, Germany

COLLECTIONS INCLUDE:
The Smithsonian Institution, Washington DC; Wustum Museum of Fine Arts, Racine, WI

PUBLICATIONS INCLUDE:
Metalsmith; the Manifest Idea; Jewelry in Europe and America; New Times, New Thinking, the New Jewelry; Trends & Traditions; One of a Kind, Art Jewelry Today; Ornament; American Craft; Ornamenta I; Internationale Schmuckkunst, Prestel-Verlag, Munich

AWARDS AND GRANTS INCLUDE:
Society of Arts and Crafts Biennial Fellowship Award; National Endowment for the Arts Fellowship; finalist, Massachusetts Arts Council Fellowship

WEBSITE:
www.joewoodstudio.com

HEATHER WHITE

EDUCATION:
BFA, Rhode Island School of Design; MFA, State University of New York, New Paltz

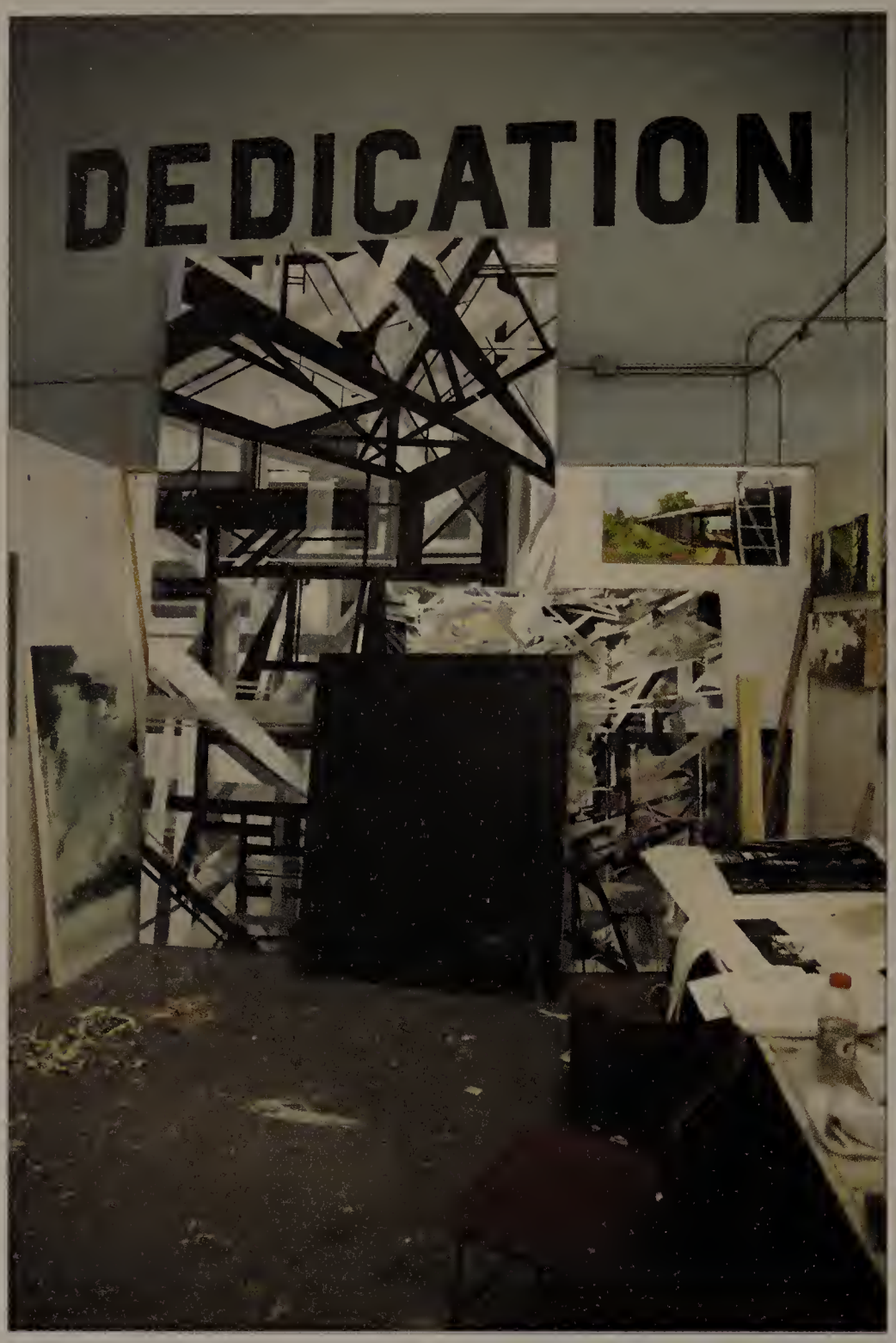
SOLO EXHIBITIONS INCLUDE:
Sybaris Gallery, Royal Oak, MI; Bakalar Gallery, Mass Art

GROUP EXHIBITONS INCLUDE:
American Craft Museum, NY; Cleveland Museum of Contemporary Art; Riffe Gallery, Columbus, OH; Gallery of Art and Design, North Carolina State University; Bannister Gallery, Rhode Island College, Providence; Mobilia Gallery, Cambridge; Society for Mid West Metalsmiths, St. Loius; The Society of Arts and Crafts, Boston; Jacob Gallery, Detroit, MI; Bowling Green State University Fine Arts Gallery; Gallery Marzee, The Netherlands; Penland School of Crafts; The Samuel Dorsky Museum of Art, New Paltz, NY; Bavarian Association for Arts and Crafts, Munich; NML Gallery, Milwaukee, WI; New Art Center, Newtonville, MA; James Howe Gallery, Kean University, NJ, Wustum Museum, Racine, WI; Society for Contemporary Craft, Pittsburgh, PA; Atrium Gallery, Birmingham Institute of Art and Design, UK; The Jewellery Gallery, DESIGNyard, Dublin

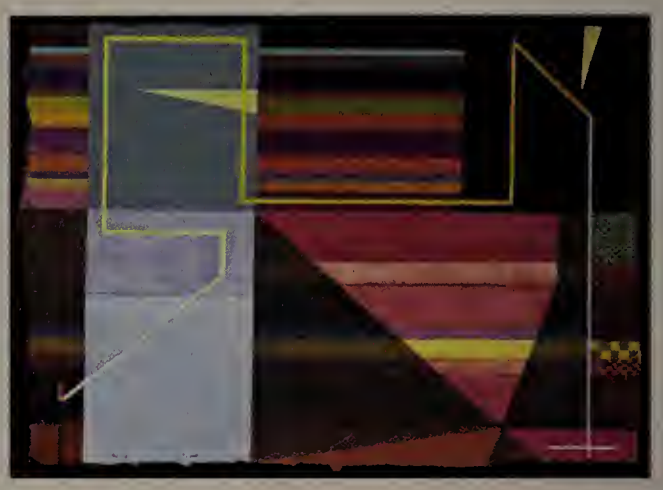
PUBLICATIONS INCLUDE:
The Penland Book of Jewelry; Brooches; 1000 Rings; 21st Century Metalsmiths; *American Craft; Metalsmith; Lapidary Journal; New England Crafts Connoisseur*

AWARDS INCLUDE:
Faculty Research Grant Award, Study in the Golden Treasure Room at the Hermitage Museum, St.Petersburg, Russia; Artist Fellowship Award, Ohio Arts Council; Marion And Jasper Whiting Foundation Award, study in Lappeenranta, Finland; award, The Society of Arts and Crafts, Boston

2D
MFA



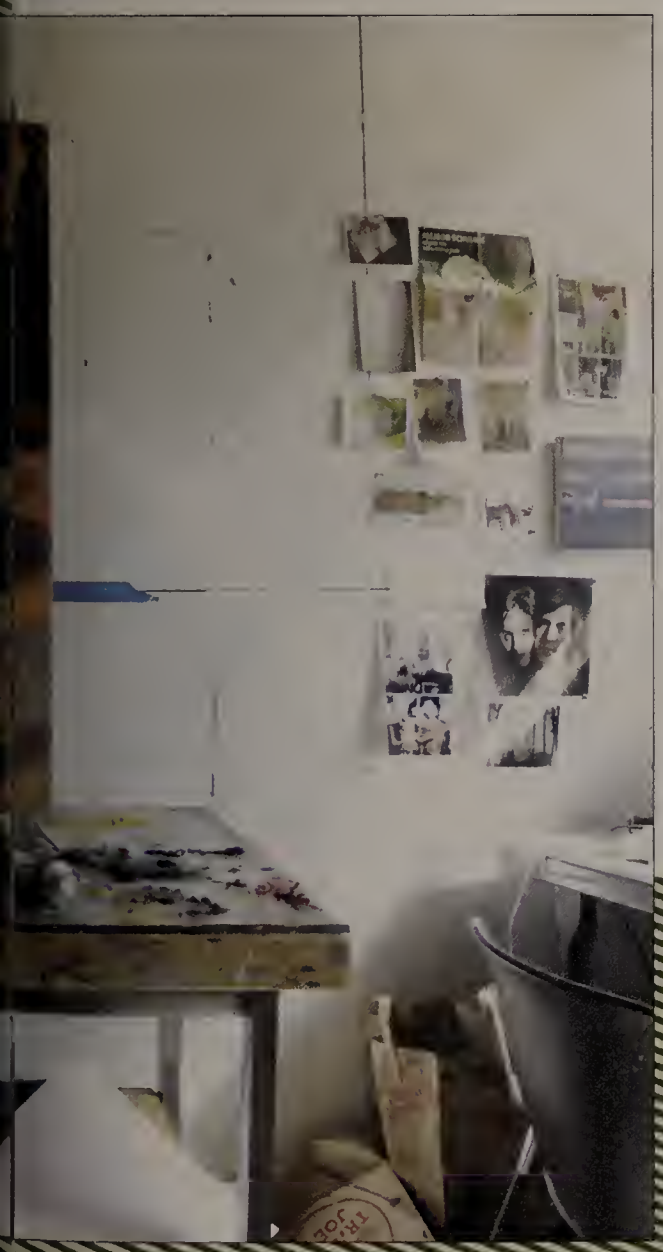
Clockwise from top left: studio of James Mustin (MFA '11); James Cambronne, May 14th (2010) gouache on handmade paper, 14" x 20"; studio of Sarah Moran (MFA '10); Roger Tibbetts, *Open Book* (2008), woodcut.



THE 2D PROGRAM SUPPORTS A PLURALITY OF STYLES AND A RANGE OF PRACTICES INCLUDING PAINTING, PRINTMAKING, MIXED-MEDIA, CONCEPTUALLY-BASED AND INSTALLATION PROJECTS.

The MFA Program The 2D MFA is a full-time, 60 credit program. It is close-knit, thoughtfully selected community, admitting just six to eight students each year. Finalists for admission to the program are requested to come for an interview with the 2D faculty and current students, with an eye towards creating a cohort of colleagues who can challenge and learn from each other in constructive ways.

Studio work and critique are the cornerstones of the 2D MFA programs. Students receive private studios, and access to a 9,000-square-foot printmaking studio (etching, lithography, silkscreen, relief, monotype, woodcut) and labs for photographic print processes, digital imaging and color separation. The weekly 2D Major Studio provides critiques with faculty and peers, while the MFA Graduate Seminar takes full advantage of MassArt's location in downtown Boston, using current exhibitions and talks with curators, artists, and gallerists to consider contemporary art practice from a variety of perspectives.



The Post-Baccalaureate Program The Post-Baccalaureate is a two-semester program for students with a BA or BS who wish to develop their portfolios in preparation for admission to an MFA Program, as well those refining their work for exhibition. Working with the Graduate Program Coordinator, students choose studio electives from within the department and other media and disciplines as appropriate, as well as independent study projects and History of Art electives. Although students are encouraged to apply, completion of the Post-Baccalaureate Certificate Program does not guarantee admission to MassArt's MFA program.

SAMPLE COURSE DESCRIPTIONS

Graduate students can choose electives and faculty advisors from throughout the College, as well as from a dozen nearby colleges including MIT, Harvard, Tufts, Emerson College, and the School of the Museum of Fine arts. These are some of the courses offered within the 2D Department.

2D Major Studio–Graduate (Required)
Each week, two or three students present work-in-progress for feedback from faculty, peers, and guests. Visiting artists and arts professionals are an integral part of the course. Guests have included: Pat Adams, William Bailey, Jake Berthot, Ambreen Butt, JoAnne Carson, Susanna Coffey, Roy Crosse, Lesley Dill, Angela Dufresne, Eleanor Erskine, Joe Fig, Louise Fishman, Dana Frankfort, Joe Fyfe, Ellen Gallagher, Glen Goldberg, Angelina Gualdoni, Magalie Guerin, Ann Harris, Julie Heffernan, Mary Heilman, Sederik Huckaby, Justin Leiberman, Joseph Marioni, Shana Moulton, Carrie Moyer, Laura Newman, Tom Nozkowski, Lothar Osterburg, Sheila Pepe, Larry Poons, George Rush, Barbara Takanega, Richard Tuttle, Dana Schutz, Sean Scully, Dasha Shishkin, Zak Smith, Candice Smith-Corby, Sara Sze, Cecilia Vazquez, Wendy White, Paula Wilson, Alexi Worth, and Kevin Zucker.

Artists Books and Portfolios
An advanced course in printmaking exploring themes through multiple images and text. Using a variety of printmaking media, a series of plates are developed linked by a conceptual thread or written text. The resulting prints are formatted either in a custom portfolio or a bound book and presented as a single work.

Wet Drawing
Painting and drawing processes allow participants to broaden their approach toward development of a personal vision. Concepts exploring observation, memory, personal imagery, literary resources, and notions of time and space are developed through a variety of materials and techniques. Non-traditional applications permit both large and small-scale work.

Digital Drawing
Traditional drawing techniques are combined with digital tools to create collage-based projects, short animations, or simple multi-media installations throughout this course. Students work on long-term projects, and a collaborative approach is encouraged.

Imaginative Drawing
This course explores non-traditional approaches to drawing, including working from dream imagery, inventing realities, exploring abstraction, creating new tools to draw with, and experimenting with mixed media.

Contemporary Printmaking
The role of printmaking is explored within the discourse of contemporary art and culture, including the latest printmaking technology, digital and photo sensitive plates and non-toxic printmaking techniques. The course is divided between screen-printing, lithography, and intaglio and incorporates digital-imaging and color separation.

Intermediate Etching
A wide spectrum of options including multi-color projects are explored in this course. Emphasis is on using the craft and the process of printmaking to explore the more familiar ideas of line, value, and form while expanding upon the concept of the multiple.

Drawing to Print
Concurrent projects in drawing and printmaking address the dialogue between concept and process throughout this course. A variety of techniques, working from observation, imagination, and the influences of process are the means of discovery and image building in this course.

Intermediate Lithography
This course explores drawing and printing of stone and metal plate lithography including experimentation with color processes. Emphasis is on the development of visual ideas through the materials, tools, and chemistry of the lithographic process.

"I wonder how we know what is real. My work is essentially a philosophical investigation of experience and how various languages and processes shape what we know. For that reason, my work cannot be categorized by style; it is a conversation between perception and cognition. My investigative practice has led me to know that each moment is, at once, a seed, a flower, and a fruit." **JAMES CAMBRONNE**

ROGER TIBBETTS

Graduate Program Coordinator

EDUCATION:
Diploma in Art and Design, Wolverhampton Polytechnic; Higher Diploma in Art, Chelsea School of Art, London; MFA; Yale University, New Haven, CT

GROUP EXHIBITIONS INCLUDE:
Dugan Gallery, UMass Lowell; Lenore Gray Gallery, Providence, RI; Print Publishers Spotlight, Center Street Studio; Barbara Krakow Gallery, Boston; International Print Center, NYC; Center Street Studio Print Archive, Harnett Museum, Richmond, VA; Chazan Gallery, Wheeler School, Providence, RI; Museum of Fine Arts, Boston; Trustman Art Gallery, Simmons College, Boston; Concord Art Association, Concord, MA; Boston University Art Gallery; Steven Paine Gallery, Boston; Iris and B. Cantor Art Gallery, College of the Holy Cross, Worcester, MA; Burling Library Print Study Center, Grinnell College, IA; Weinand Gallery,University of Notre Dame de Namur, Belmont, CA; Yale University School of Art; Soil Gallery, Seattle; Tsinghua University, Beijing; 55 Mercer Gallery, NYC; DeCordova Museum, Lincoln, MA; Rose Art Museum; Woods Gerry Gallery, RISD; Ruggiero Gallery, NYC; Southern Methodist University, Dallas, TX; Delaware Center for Contempoary Art; London Institute, Sheffield Polytechnic, Gloucestershire College of Art; Virtual Garrison, NYC; American Academy of Arts and Letters, NYC; Mona Berman Gallery, New Haven, CT; Wadsworth Atheneum, Hartford, CT. Yale School of Art; Meisel Gallery, NYC; Westmoreland Museum, PA; Carnegie Institute, Pittsburgh, PA; Sheldon Swope Gallery, Terre Haute, IN; Indiana University Museum; Whitechapel Gallery, London; Oxford Museum of Art; Wolverhampton Polytechnic; Malvern Art Gallery

SOLO EXHIBITIONS INCLUDE:
Lenore Gray Gallery, Providence, RI; Columbus State University, GA; Hopkins Center, Dartmouth College; Bernard Toale Gallery, Boston; Bannister Gallery, Providence, RI; Benson Hall Gallery, Rhode Island School of Design; UP Gallery, Pittsburgh, PA; Rose Art Museum, Watham, MA; Mona Berman Gallery, New Haven, CT; Paul Mellon Arts Center, Wallingford CT; UP Gallery, Pittsburgh, PA; Wilcox Gallery, Swarthmore, PA; New Images Gallery, Bloomington, IN; DePauw University; Krannert Center, Champaign, IL

PUBLIC COLLECTIONS INCLUDE:
The Museum of Fine Arts, Boston; Davison Art Center, Wesleyan University; Fogg Museum; Hood Museum; Rhode Island School of Design Museum; Rose Museum

AWARDS INCLUDE:
Guggenheim Fellowship; Connecticut Commission on the Arts; National Endowment for the Arts Grant; Louis Comfort Tiffany Grant

COLLEEN ASPER

EDUCATION:
BFA, Maryland Institute College of Art; MFA, Yale University

EXHIBITIONS INCLUDE:
APF Lab, NY; Priska C. Juschka Fina Art, NY; Guild Gallery, NY; Hosfelt Gallery, NY; nocommercialvalue.org; Add-Art, Eyebeam Online; OED Gallery, Cochin, India; Jack Shainman Gallery, NY; Parlour, Brooklyn, NY; Herb Lubalin Gallery, NY; MTS Gallery, Anchorage, AK; P.P.O.W Gallery, NY; Circus Gallery, Los Angeles, CA; Pascal Gallery, Ramapo College; Steven Wolf Fine Arts, Miami, FL; Deitch Projects, NY; Steven Wolf Fine Arts, San Francisco, CA; Gescheidle Gallery, Miami; A-Z West, Joshua Tree, CA; Gescheidle Gallery, Chicago, IL; Alona Kagan Gallery, NY; Outrageous Look, Brooklyn, NY

PUBLICATIONS INCLUDE:
Artnet.com; the New York Times; American Art Collector; Paper Monument; Time Out Chicago; the Indian Express; the New Yorker; Time Out New York; Beautiful/Decay Magazine; Art in America; artcritical.com; thehighlights.com; metaphysicalpoll.com

JAMES CAMBRONNE

EDUCATION:
BA, Augustana College; MFA, Yale University

EXHIBITIONS INCLUDE:
Icon Gallery, Brunswick, ME; Gallery Paule Anglim, San Francisco, CA; Nielsen Gallery, Boston, MA; Tibor De Nagy Gallery, NYC; Alexandre Gallery, NYC; Eide Dalryhmple Gallery, Sioux Falls, SD; Siouxland Heritage Museums, Sioux Falls, SD

PUBLICATIONS INCLUDE:
The New York Times; Art News; Boston Globe; "Imprint of Place: Maine Printmaking 1800-2005"

AWARDS INCLUDE:
National Endowment for the Arts Project Grant; Spitznagel Medal for Achievement in the Fine Arts, Augustana College; South Dakota Arts Council; NYNEX Award for Excellence in Teaching

RESIDENCIES INCLUDE:
Anderson Ranch Arts Center; Siouxland Heritage Museums

STUART DIAMOND

Juror for the Joan Mitchell Foundation; Governor for Skowhegan School of Art

EDUCATION:
BFA, Pratt Institute, Brooklyn, NY

SOLO EXHIBITIONS INCLUDE:
David McKee Gallery, NY

GROUP EXHIBITIONS INCLUDE:
Galerie Angele, Pont Aven, France; Sydney College of Art, Sydney, Australia; National Academy of Design, NY; Newhouse Center for Contemporary Art, Staten Island, NY

COLLECTIONS INCLUDE:
Museum of Modern Art, NY; Museum of Contemporary Art, Chicago, IL; Weisman Art Foundation, Los Angeles, CA; Samuel P. Harn Museum of Art, Gainesville, FL; Bowdoin Museum, Brunswick, ME; Robert Hull Fleming Museum, Burlington, VA; Collections of Joan and Roger Sonnabend, Boston, MA; Edward Broida Trust, Palm Beach, FL; Edward Albee, New York; S. I. Newhouse Jr., Harbourton, NJ; Renee and David McKee, NY; Wayne Anderson, Boston, MA

PUBLICATIONS INCLUDE
American Art; the New York Times; New House Center for Contemporary Art, NY; Drawing Center, NY

GRANTS INCLUDE:
Fellow, Ballinglen Arts Foundation, Ireland; Guggenheim Fellowship; National Endowment for the Arts; CAPS Grant

AWARDS INCLUDE:
Gladys E. Cook Prize in Painting, National Academy of Design

RESIDENCIES INCLUDE:
Yaddo

"In Agent Causation, Rodrick Chrisholm's thesis from his seminal paper Human Freedom and the Self, the individual, I, becomes the cornerstone of his argument for free will. In essence, this perspective elevates individuals—and consequently humans—as the instigators of past, present and future events. However, for someone who grew up in a culture that worships ancestors and sacrifices the present for the future, this notion is both foreign and difficult to grasp.

As an immigrant from China who struggled to learn English, my subtle mispronunciation of words both separates me from native speakers and provides a constant reminder of my heritage. Invariably, I am lumped into a collective group of foreigners and, consequently, lose my sense of self. Ironically, the words Agent Causation—when spoken by non-native English speakers who have Asian features—may be heard as Asian Causation to a native speaker. The physiological coiling of the tongue, coupled with the visual signifier of an Asian face, brings up preloaded notions that frequently result in the above, noted response. Such responses challenge the notion of freely determined causality.

My work intertwines such seemingly oppositional perspectives as Eastern and Western philosophy, Taoist poetry, art and science, as well as ephemeral and concrete references to places near and far. For example, in Territory of Thought, 2006 and Ink Pond, 2007, I reviewed the writing of Richard Nisbitt's Geography of Thought, in which he differentiated the thought processes of Asians and Europeans. Whether or not in agreement with his ideas, I embrace his premise as a poignant metaphor and departure point for critical discussion.

Contrasting Nisbitt's assertion, I've recently made connections between Eastern and Western perspectives by interweaving Ralph Waldo Emerson's essay, XIV. Nature, with Taoist's poetry—works which merge one's intellect and soul through their relationship with forces large and small that govern daily events. Their works purport that creativity and identity are inescapably rooted in the natural rhythms of the land, into which the seeds of our creative and spiritual beings are sown. I link the scientific examination of inner-most, genetic protein structures with that of Taoist meditations into infinite emptiness—both of which embody the universal need to connect with something beyond one's self.

To place myself and my work within a larger context, I continue to borrow from the Buddhist notion of Darshama—known to Taoists as The Way—as an avatar to tackle the issues addressing my place within the order of things past and present. I utilize sources like traditional Chinese paper cut, Jian Zhi, and Song Dynasty scroll paintings, as formats upon which to focus my inquiry. Both the materials and mediums link my work to a long tradition, begun many centuries ago on distant shores—enabling me to bring them to a contemporary audience in a different land.

Understanding that I, the self, can only function within the continuum of historical events—which Martin Heidegger labeled historiology—has led me to immerse myself in both Emerson and Taoist ruminations. This has surfaced in my scrutiny of the famed Walden Pond's natural eco-system and a trek to China's revered Yellow Mountain and Western Lake, the last two being sites known as the creative and spiritual home of Chinese artists and intellectuals, to which I dutifully pay homage. Just as scientific, genetic inquiry traces our evolutionary history, my exploration of poetry and nature helps me connect with my own past and clears a path to my future.

When Galileo gazed at the heavens, he viewed a system that revealed the truth of our position within an immense solar system. His outward glance heightened our curiosity about the world's origins, and exemplifies how the further in distance we look, the further back in time we travel. Yet as infinitely immense as we understand our universe to be, we now begin to also comprehend its infinite smallness—a sentiment beautifully captured in William Blake's verse, 'To see the world in a grain of sand'. By mapping the genetic proteins, charting the sea and scanning the cosmos, scientists attempt to unlock the hidden microbes and spatial matter that brings us closer to understanding our shared nature. My studio work is inspired both by the concreteness of such scientific investigation and ineffability of spiritual and philosophical exploration—oppositional, yet ultimately, complementary perspectives."

FRED LIANG

ANNE HARRIS

EDUCATION:
BFA, Washington University in St. Louis; MFA, Yale University

SOLO EXHIBITIONS INCLUDE:
Alexandre Gallery, NYC; Nielsen Gallery, Boston, MA; Corbett vs. Dempsey, Chicago, IL; Riverside Arts Center, Riverside, IL; Keene State University, NH; Bowdoin College; Museum of Art, Brunswick, ME; Montserrat College of Art, Beverly, MA; D.C. Moore Gallery, NYC; Roswell Museum of Art, Roswell, NM; Maine Coast Artists, Rockport, ME; Lillian Immig Gallery, Boston, MA

GROUP EXHIBITIONS INCLUDE:
Highland Park Art Center, Highland Park, IL; Akus Gallery, Willimantic, CT; Museum of Art, Bates College, Lewiston, ME; National Portrait Gallery, Smithsonian Institution, Washington, D.C.; DeCordova Museum and Sculpture Park, Lincoln, MA; McInnich Art Gallery, Manchester, NH; North Dakota Museum of Art, Grand Forks, ND; Palmer Museum of Art, Anderson Museum of Art, Roswell Museum of Art; Ogunquit Museum of Art; Wendy Cooper Gallery, Chicago, IL; Lyme Academy of Fine Art; Nielsen Gallery, Boston; D.C. Moore, NYC; Cantor Art Gallery, Worcester, MA; Portland Museum of Art, Portland, ME; The Boston Athenaeum, Boston, MA; The Aldrich Museum of Contemporary Art, Ridgefield, CT; David Beitzel Gallery, NYC

COLLECTIONS INCLUDE:
Arkansas Arts Center; Boston Public Library, Boston; Danforth Museum of Art, Framingham; The DeCordova Museum and Sculpture Park, MA; Estabrook Foundation, Carlisle, MA; Fogg Museum, Harvard University; Joel and Lila Harnett Museum of Art, University of Richmond Museums, Richmond, VA; New York Public Library; The Portland Museum of Art, ME; Olin Arts Center, Bates College, Lewiston, ME; University of North Dakota, Grand Forks, ND; Walker Arts Center, Brunswick, ME; Wellington Management Co., Boston, MA; Worcester Museum of Art; Yale University Art Gallery, New Haven, CT

PUBLICATIONS INCLUDE:
the Boston Globe; Chicago Tribune; Maine Times; Ogunquit Museum of American Art; Artscope Magazine; Art in America; the New York Times; New Haven Advocate; Art New England; the New Yorker; NY Arts

AWARDS INCLUDE:
Finalist, OBPC, National Portrait Gallery, Smithsonian Institute; Illinois Arts Council Artists Fellowship; Jurors Prize, Portland Museum of Art Biennial; Roswell Artists in Residency Foundation Grant; Guggenheim Fellowship; National Endowment for the Arts Visual Artists Fellowship; Ludwig Vogelstein Foundation Grant; Elizabeth Greenshields Foundation Grant; Ely Harwood Schless Memorial Fund Prize

NONA HERSHEY

EDUCATION:
BFA, Tyler School of Art; MFA, Tyler School of Art, Rome, Italy

SOLO EXHIBITIONS INCLUDE:
Miller Block Gallery, Boston, MA; Palazzo Sormani, Milan, Italy; Galleria Il Ponte, Rome; Mary Ryan Gallery,NYC; Dolan/Maxwell Gallery, Philadelphia, PA

GROUP EXHIBITIONS INCLUDE:
Kochi International Print Triennial, Japan; Large Scale American Graphics, Dusseldorf, Germany; British International Print Biennial; Bradford, England: L'Europe des Gravures, Grenoble, France; International Print Biennial, Crakow, Poland; International Print Biennial, Taiwan, ROC; Brooklyn Museum, Brooklyn, NY; Walker Art Center, Minneapolis, MN; International Biennial of Graphic Art, Ljubljana, Yugoslavia

COLLECTIONS INCLUDE:
Boston Public Library; Calcografia Nazionale, Rome; Corcoran Museum of Art; Crakow National Museum, Poland; Duke Museum of Art; Fogg Art Museum; Library of Congress; Metropolitan Museum of Art; Minnesota Museum of Art; Mint Museum, NC; Skopje Museum; Yale University Art Gallery; Zimmerli Art Museum, New Brunswick, NJ

PUBLICATIONS INCLUDE:
Metropolitan Museum of Art; Associated American Artists; Mary Ryan Gallery; Laboratorio Artivisive, Italy; Lario Cadorago, Italy; Associazione Amici dell'Arte, Italy; Il Ponte Editrice, Italy; *the Print Club,* Rochester, NY

RESIDENCIES INCLUDE:
The Asillah Forum Foundation, Morocco; The Ballinglen Arts Foundaton, Ireland; The MacDowell Colony, Peterborough, NH; U Cross Foundation, Clearmont, WY

AWARDS INCLUDE:
Massachusetts Cultural Council; Altman Award, National Academy of Design, NY; Best of Show, Stonemetal Press, San Antonio, TX; Award of Excellence, 18th Harper National Print and Drawing Competition, Palatine, IL; First Prize, Premio Sassoferrato, Milan, Italy; The Open Studio Press, New American Paintings, Who's Who in American Art; Harvard Review

WEBSITE:
www.nonahershey.com

PETER WAYNE LEWIS

EDUCATION:
BA, San Jose State University, CA

SOLO EXHIBITIONS INCLUDE:
Rosenberg & Kaufman Fine Art, NY; Norman Parish Gallery, Washington, D.C; Galarie Weber, Viechtach, Germany; Frederick Spratt Gallery, San Jose, CA; Kunst Raum Gallery, Stuttgart, Germany; Stella Jones Gallery, New Orleans; A & M Gallery, Chiba, Japan; Bruce Velick Gallery, San Francisco; Monterey Peninsula Museum of Art, Monterey, CA; San Jose Museum of Art, CA; Triton Museum of Art, Santa Clara, CA

GROUP EXHIBITIONS INCLUDE:
Smithsonian Museum; National Gallery of Jamaica; Yassine Art Center, Dakar, Senegal; Promo-Arte, Tokyo; Lowe Art Museum; Joslyn Art Museum; Fleming Museum; Muira Museum, Matsuyama, Japan; Miami Art Museum; New Orleans Museum; Wadsworth Atheneum; Museum of Modern Art, Santo Domingo; Otaru Municipal Art Museum; Hokkaido Museum of Modern Art, Sapporo, Japan; San Francisco Museum of Modern Art

COLLECTIONS INCLUDE:
San Jose Museum of Art; Republic of Senegal National Collection; National Gallery of Art, Jamaica; Schmidt Bank, Germany

PUBLICATIONS INCLUDE:
Howard University; Smithsonian Museum; Art Museum of Americas; *Art Document,* Hokkaido Museum of Modern Art; *California Art Review*

WEBSITE:
www.peterwaynelewis.com

KOFI KAYIGA

EDUCATION:
BFA, Jamaica School of Art

SOLO EXHIBITIONS INCLUDE:
DeCordova Museum; Joslyn Art Museum, Omaha, NE; Museum of Nebraska Art, Kearney, NE; Museum of the National Center of Afro American Artists, Boston; CASA Lamn, Mexico City; Art Gallery of Ontario, Toronto, Canada; National Gallery of Jamaica; Rose Art Museum, Waltham, MA; Virginia Museum of Fine Art, Richmond, VA; Milwaukee Art Museum; Cavin Morris Gallery, NY; Dallas Museum, Texas; High Museum of Art, Atlanta, GA; ICA, Boston; Museum of Fine Art, Boston; Museum of Uganda; Commonwealth Institute, London; Institute of Jamaica, Jamaica, West Indies

GROUP EXHIBITIONS INCLUDE:
White Chapel Gallery, London; Gallery Caprice, Berlin; Museum of the Americas, Washington, D.C.; Soft Box Studios

COLLECTIONS INCLUDE:
National Bank of Jamaica; National Gallery of Jamaica; Museum of the National Center of Afro American Artists; Calvin Morris Gallery, NY; College of the Holy Cross, Worcester, MA; Royal College of Art, London

PUBLICATIONS INCLUDE:
Bank of Jamaica; Museum of the National Center of Afro American Artists; De Cordova Museum; School of Visual Arts, Jamaica; Museum of Fine Arts, Boston; Dallas Museum of Art, Dallas, TX

AWARDS INCLUDE:
NEA Video Grant; NEFA, NEA Arts Fellowship; Heritage Program State Grant; College of the Holy Cross Travel and Research Grant; Jamaican Government Graduate Scholarship Award

RESIDENCIES INCLUDE:
Printmaking, Lafayette College; College of the Holy Cross; Northeastern University

FRED LIANG

EDUCATION:
BFA, University of Manitoba; MFA, Yale University

REPRSENTED BY:
Carroll and Sons, Boston, MA

SOLO EXHIBITIONS INCLUDE:
Carroll and Sons, Boston; 798 Art Complex, Beijing; Bernard Toale Gallery, Boston; Boston Drawing Project; Gallery One One One, The University of Manitoba, Winnipeg, Canada; Art Space, John Michael Kohler Arts Center, WI; Dean Jensen Gallery, Milwaukee, WI; Gas Station Theater, Winnipeg; University of Manitoba Art Gallery, Winnipeg, Canada

GROUP EXHIBITIONS INLCUDE:
FoCi Art Fair, Miami Basel, FL; Oasis Gallery, Beijing, China; Today's Museum, Beijing; Visual Arts Center, Tsinghha University, Beijing; Jewett Gallery, MA; Two Lines Gallery, Beijing; Sunshine International Art Museum, Songzhuang, Beijing; Galerie Ardizón, Bregenz, Austria; Galerie Edition Stalzer, Vienna, Austria; The Art Complex Museum, Duxbury, MA; Beijing Gallery, China; Chazen Musuem, University of Wisconsin; LNC Gallery, Columbia University, NY; Ace Art Gallery, Vienna, Austria; SCA Gallery, Sydney College of the Arts, Australia; Gallerie HMH Junstereighisse, Linz, Austria; A&A Atelier, Milan; International Print Center, NY; Gallery Song Ha, Kyungsangnamdo, South Korea; National Gallery of China, Beijing; The Nieman Center for Print Studies, Columbia University, NY; Watkin Gallery, Washington D.C; Schwarzenber Chen Meiere, Scheifing, Austria; Fassbiner Gallery, Chicago; Kingston Gallery, Boston; Johnson Museum, Cornell University, Ithaca, NY; Fukuya Art Gallery, Higashi Hiroshima, Japan; The Coptic Society, Boston; Gallery Oh, Aich, Japan; Art Space, Aich, Japan; Gallery-M, Aich, Japan; Lebel Gallery, University of Windsor, Ontario

PUBLICATIONS INCLUDE:
the Boston Globe; China Daily; the Boston Herald; the Chronicle, WCVB, Boston; WGBH, Boston; Milwaukee Journal/ Sentinel; the Yale Literary Magazine

AWARDS INCLUDE:
Massachusetts Cultural Council Fellow, Boston; William Hicks Faculty Fellow, MassArt; State Department Cultural Grant; Artists Trust Resource Fund Grant, Berkshire Taconic Foundation; MIAD Traveling Research Grant, Milwaukee, WI; Canada Art Bank Purchase, Ottawa, Ontario; Manitoba Visual Arts Grant, Winnipeg, Manitoba; Manitoba Arts Council Grant, Winnipeg, Manitoba; Yale Graduate Scholarship; Shanski Fine Arts Award, Winnipeg, Manitoba; Heinz Jordon Prize in Painting, Winnipeg, Manitoba

RESIDENCIES INCLUDE:
Assilah Moussem, Assilah, Morocco; Hotel Pupik, Schrattenberg, Austria; Art Week Residency, Aabenraa, Denmark; Rong Bao Zhai Printshop, Beijing, China

JAMES STROUD

EDUCATION:
BA, Holy Cross College; MFA, Yale University

SOLO EXHIBITIONS INCLUDE:
Gallery Mourlot, NY; Gallery Ihn, Seoul, South Korea; Cantor Art Gallery, Worcester, MA; Barbara Krakow Gallery, Boston; Marsh Art Gallery, University of Richmond, VA

PUBLIC COLLECTIONS INCLUDE:
Yale University Art Gallery, New Haven CT; Museum of Fine Arts, Boston; Delaware Museum of Art, Wilmington, DE; Pushkin Museum, Moscow, Russia; Russian Cultural Institute, Moscow; New York Public Library; Boston Public Library; Fogg Art Museum, Cambridge MA; Hood Art Museum, Hanover NH; National Gallery of Art, Washington, D.C

AWARDS INCLUDE:
New England Foundation for the Arts; Massachusetts Artist Fellowship, Works on Paper; nominee, Tiffany Foundation Fellowship

CRAIG TAYLOR

EDUCATION:
BFA, Maine College of Art; MFA Yale University

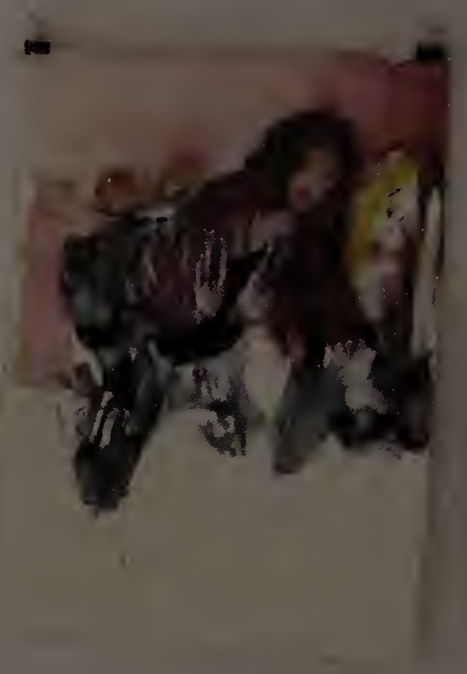
SOLO EXHIBITIONS INCLUDE:
March Gallery, NY; Bruno Marina Gallery, Brooklyn, NY; Test Showroom, Berlin

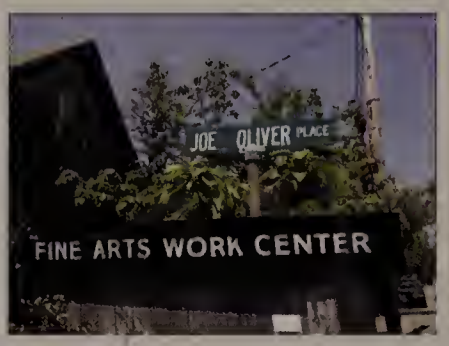
GROUP EXHIBITIONS INCLUDE:
Mixed Greens Gallery, NY; Van Brunt Gallery, NY; Bellwether Gallery, NY; Silverstein Gallery, NY; University of the Arts Gallery, Philadelphia; Hudson S. Walker Gallery, Provincetown, MA

SALE HEADBOA

2D LOW RESIDENCY AT THE FINE ARTS WORK CENTER IN PROVINCETOWN

MFA




JOE OLIVER PLACE
FINE ARTS WORK CENTER

DS

PROVINCETOWN HAS INSPIRED ARTISTS FOR HUNDREDS OF YEARS; THE FINE ARTS WORK CENTER HAS PROVIDED A SANCTUARY FOR ARTISTS SINCE 1968. IN 2005 MASSART LAUNCHED A LOW-RESIDENCY 2D/MFA PROGRAM AT THE FINE ARTS WORK CENTER TO SHARE THIS EXPERIENCE WITH ARTISTS WHO WANT TO PURSUE AN MFA WITHOUT SUSPENDING THEIR PERSONAL AND PROFESSIONAL COMMITMENTS.

MassArt's 2D/MFA in Provincetown is a unique opportunity for self-directed artists to develop their work in an environment of natural beauty, through a graduate program that combines the intensity of on-site community and peer-based learning with the freedom and flexibility of distance education. The program encourages both traditional and non-traditional two-dimensional practice; the line is often blurred between two dimensional practice and other fields. Artists who are nominally painters draw, paint, print, photograph, and create installations and constructions in and outside their studios.

The intensity of the residency sessions and off-site periods in this 60 credit two-year program requires a high degree of discipline and commitment to one's work. Over 2 years students spend four three-and-a-half week residencies in Provincetown during September and May. Students work intensively in their studios, which are open 24 hours a day, and participate in the Major Studio and Graduate Seminar. Emphasis is placed on studio production and structuring interactions where artists can create work and receive critical feedback.

Between residencies students return home to work under the guidance of artist/mentors through monthly studio visits and critiques. On-line art history and critical studies courses support an understanding of the context of contemporary work. At the conclusion of the program, candidates return to the Work Center for a final one-week residency in September to exhibit their thesis show, participate in thesis reviews, and submit their written theses.

The Fine Arts Work Center was founded by Alan Dugan, Stanley Kunitz, Robert Motherwell, and Hudson Walker (among others) to support emerging artists and writers by providing uninterrupted time to live and work in Provincetown. Participants in the MFA Program have access to a wealth of FAWC resources including large studios, print-making facilities, a darkroom, a gallery, and a computer lab. Housing is available in local guest houses and inns and Provincetown is a walkable city—a car is not needed.

SAMPLE COURSE DESCRIPTIONS

Residency Courses

Major Studio (Required)
Close dialog between students and faculty is the core of the program. During residencies, students meet with Major Studio faculty at least twice a week for critique and discussion. Frequent visiting artists join the discussion and visit studios for one-on-one consultation. Guests have included: Gregory Ameoff, Polly Apfelbaum, Deborah Dancy, Angela DuFresne, Louise Fishman, Julie Heffernan, Vera Illyatova, Joel Janowitz, Michael Mazur, Sarah McEneaney, Tom Nozkowski, Evelyn Rydz, Joan Snyder, Susan Stoops, and Craig Taylor.

Graduate Seminar (Required)
This multi-disciplinary Graduate Seminar is a hybrid form-combining theoretical inquiry and studio practice. The intent is to bring together a group of graduate students, who undertake an in-depth exploration of a specific concept through a diversity of voices and lenses. Students engage in collaborative processes, discussion, project making, and critique, and forging connections between a multiplicity of ideas and tactics. Critical thinking and studio practice are integrated as the work is articulated and situated. Collective dialogue increases empathy and awareness of the diversity of our personal and social realities. Topics are drawn from a diversity of sources including art and cultural theory, art curatorial critique, and artists' statements and interviews. Concepts have included the changing contingencies of 'place in space' and the new paradigms of 'relationship' in an increasingly global, immaterial and multi-sited culture.

Off-Site Studio Courses

Independent Study
Working with a personally selected, locally based faculty-mentor students develop work that is critically informed and self-directed.

Thesis Preparation I and II
During the second year of the program students work with their faculty-mentor to develop a body of focused work in preparation for the final Thesis Exhibition.

Online Courses

Thesis Document I and II
Focuses on the thesis proposal and preparation of a written thesis document. Students work on an individual basis with the instructor and with their cohort to draft successive iterations of the thesis document.

Art after Modernism
The range of approaches and interpretations of the meaning and purpose of contemporary art has expanded to levels never before seen. How do we make sense of this seemingly chaotic landscape where often directly conflicting interpretations of art making coexist? This course introduces major issues in contemporary art and criticism that help negotiate the relationship between art making and global art worlds. It takes a critical and historiographic perspective on major social/aesthetic problems such as expression, abstraction, identity politics, globalization, relational aesthetics, conceptualism, and the ideology of consumerism. Major artists, movements, and themes in contemporary art, are introduced including geometric and gestural abstraction, conceptual art, institutional critique, earth art, political intervention, feminism and art, neo-expressionism, postmodernism, video, performance and installation art. Emphasis is on how our understanding of the history of art since the 1960s is continually being reframed by critical debate.

Topics in Contemporary Art
Despite the repeated pronouncements of the 'end of painting,' painting and drawing continue to be reinvented by contemporary artists in startling new ways. This course is structured around topics of interest to practitioners whose focus is two dimensional media. Topics include abstraction art from New York School to Ross Bleckner and Jodie Manasevit; neo-expressionist and conceptual painters such as Gerhard Richter and Anselm Kiefer; figurative painters from Lucian Freud to Jenny Saville, site specific 2D practitioners from Sol LeWitt to Glexis Novoa and Lily van der Stokker.

Benchmark
This course focuses upon critical writings and their relationship to contemporary art practice. It builds a critical awareness of one's own studio practice and that of one's peers. In addition, it seeks to increase understanding of responses to important contemporary events and exhibitions. Various parts of the art world system are explored-museums, galleries, the art press, art schools, collectors, grant-makers, and of course, artists themselves. Readings, writing assignments, interviews, and on-line discussions help evaluate artists' imperatives and investigate the experiences of critics, curators, and arts professional with the belief that consciousness of here roles and interrelationships is essential to establishing artists' agency, avoiding the pitfalls of art's commoditization, and creating "change for the better"—in all its subjective interpretations.

"I am an interdisciplinary, mixed media artist, curator and educator. My work explores the impact of culture and technology on personal experience and social interrelationship. I do this through multiple lenses (art, music, psychology, science and philosophy). and have been influenced by growing up in the vast open spaces of the great plains and on the beaches of mid-coast California. I use juxtaposition, hybrid imagery, and humor allowing the senses, intellect, and intuition to interact. I explore new intersections of site, audience and process. Media includes tactile material as well as virtual / electronic [video and sound] technologies. Work is sited throughout various spaces, both static and moving. My work with Graduate Students at MassArt is a multidisciplinary examination the complexities of integrating art practice with the most contemporary theories of art and culture. I'm interested in collaborative investigation with students as we imagine new material and immaterial forms in evolving sites and contexts in order to articulate 21st century experience." **NANCE DAVIES**

Jim Peters, 74 Rue de Charronne (2009). Oil on canvas, 54 x 58".

"What drives me to paint is the human figure, particularly the female figure. Sometimes I start a still life or a landscape and it just turns into a figure. Or I cut it up and stick it into a large figure painting as a still life with a figure. I don't believe in greatly distorting the figure so I rely on the construction of different ways to ignite the surface of the painting. Painting, like physics, is really just trying to solve problems. That's the fun part, not knowing where it's going to go, and then just taking that ride." **JIM PETERS**

2D RESIDENCY FACULTY

JIM PETERS

Major Studio Advisor

EDUCATION:
BS, United States Naval Academy; MS, Massachusetts Institute of Technology; MFA, Maryland Institute, College of Art, Baltimore

SOLO EXHIBITIONS INCLUDE:
MPG Contemporary, Boston, MA; artSTRAND, Provincetown, MA; DNA Gallery, Provincetown. MA; Fine Arts Work Center, Provincetown, MA; Cape Museum of Fine Arts, Dennis, MA; CDS Gallery, New York, NY; Gallery Bershad, Somerville, MA; Mazmanian Art Gallery, Framingham State College Framingham, MA; Berta Walker Gallery, Provincetowm, MA; David Brown Gallery, Provincetown, MA; Michael Maloney Gallery, Santa Monica, CA

GROUPS EXHIBITIONS INCLUDE:
Collector's Art Gallery, Rye, NH; Fine Arts Work Center, Provincetown, MA; Istanbul Biennale, Istanbul, Turkey; Ethan Cohen Fine Arts, Truro, MA; Cherrystone Gallery, Wellfleet, MA; William Benton Museum of Art, University of Connecticut, Storrs, CT; Higgins Art Gallery, Cape Cod Community College, Barnstable, MA; The National Arts Club, New York, NY; Provincetown Art Association and Museum, Provincetown, MA; The Painting Center, New York, NY; East Hampton Center for Contemporary Arts, East .Hampton, NY; The Solomon R Guggenheim Museum, New York, NY; The Arts Tower Gallery, Baltimore, MD

COLLECTIONS INCLUDE:
The Solomon R. Guggenheim Museum, New York, NY; William Benton Museum, University of Connecticut, Storrs, CT; Centro Cultural Arte Contemporaneo, Mexico City, Mexico; Mohegan Community College, Norwich, CT; Center for the Fine Arts, Vero Beach, FL; Provincetown Art Association and Museum, Provincetown, MA; Flint Institute of Art, Flint, MI

AWARDS INCLUDE:
Massachusetts Cultural Council Artist Grant; Adolph and Esther Gottlieb Foundation Individual Artist Grant; Massachusetts Artist Fellowship Awards; First Prize, Annual Juried Exhibition, Mystic Art Association, Mystic, CT; Fellowship, Fine Arts Work Center, Provincetown, MA; Atomic Energy Commission Fellowship; Trident Scholar, U.S. Naval Academy, Annapolis, MD

PUBLICATIONS INCLUDE:
Provincetown Arts; Boston Globe; Arts Media, Boston's Cultural Magazine; Blank Canvas; the New Yorker; the New York Times; Boston Globe; Art News; Art in America

NANCE DAVIES

EDUCATION:
BFA, University of South Dakota; M.F.A, Mills College, Oakland, CA

SOLO EXHIBITIONS INCLUDE:
Portland State University; Portland, OR; Massachusetts College of Art, Boston, MA; Mills College Art Gallery; Oakland, CA

GROUP EXHIBITIONS INCLUDE:
Cross-Disciplinary Film Festival, NYC; DeSotoRow Gallery, Savannah, GA; Axiom Center for New and Experimental Media, Boston, MA; Roger Williams University, Providence, RI; New England Conservatory, Boston, MA; Urban Screens, Melbourne, Australia; Whitney Art Works, Portland, ME; Nielsen Gallery, Boston, MA; CCMA, Rockport, ME; g.a.s.p. Brookline, MA; Baxter Gallery. Maine College of Art, Portland, ME; Southeastern Center for Contemporary Art; Winston-Salem, NC; Maine Coast Artists; Rockport, ME; The Elsa Mott Ives Gallery, NYC; The Curt Marcus Gallery, NYC

CURATORIAL WORK INCLUDES:
RIDERS on the TRAIN Project, Axiom Center for New & Experimental Media, Boston, MA

PUBLICATIONS INCLUDE:
the Phoenix; the Weekly Dig; the Boston Globe; Boston Sunday Herald; Winston-Salem Journal; Portland Press Herald; the Washington Post; the Baltimore Sun

AWARDS INCLUDE:
Trefethen Award, Mills College; Art Alumnae Scholarship, Mills College; The Blanche E. Coleman Award, Boston University; The William & Marguerite Zorach Fellowship, Skowhegan School

RESIDENCIES INCLUDE:
Skowhegan School of Art, Skowhegan, ME

REBECCA MORGAN FRANK

Editor and Co-founder, Memorious, www.memorious.org; Associate Director, The Blacksmith House Poetry Reading Series

EDUCATION:
BA, English, Vassar College, MFA, Emerson College

PROFESSIONAL EXPERIENCE INCLUDES:
Associate Director, The Blacksmith House Poetry Reading Series, Cambridge, MA; Assistant Poetry Editor, Beacon Street Review; Reader/Screener, Atlantic Monthly Student Poetry Contest; Reader/Screener, Alarm Clock Theatre Company's Playwriting Contest, Boston, MA; Judge, Poetry and Prose Exhibit at Boston City Hall for the Mayor's Office of Arts, Tourism & Special Events, Boston, MA; Judge, Grub Street Book Prize

PUBLICATIONS INCLUDE:
Calyx; Cincinnati Review; Emerson Review; Fugue; Georgia Review; Grub Street Free Press; Locuspoint (ongoing representative poet for City of Boston website); *Main Street Rag; Many Mountains Moving; Mid-American Review; Mid-America Poetry Review; Phoebe; Prairie Schooner; Red River Review; Sojourner: The Women's Forum; Sou'wester; The Pedestal Magazine; the Awakenings Review; The Moment of Truth: Women's Funniest Romantic Catastrophes,* Seal Press; *Harrington Fiction Quarterly*

AWARDS INCLUDE:
Nominee, Best New Poets, The Georgia Review; Finalist, Stadler Fellowship; Finalist, Crab Orchard Series in Poetry Open Book Competition; Finalist, Prairie Schooner Poetry Book Prize Competition; Emerging Writer Fellowship, Writers' Room of Boston; Semi-finalist, The Nation/Discovery Award; Nadya Aisenberg Poetry Fellowship, Writers' Room of Boston; Poetry Prize, Emerson College

CONFERENCES INCLUDE:
The Muse and the Marketplace Writers Conference; Pedagogy Forum, Association of Writers and Writing Programs Conference; Houghton Mifflin, Boston, MA

Apply online at MassArt.Slideroom.com

VERA ILIATOVA

EDUCATION:
BA, Brandeis University; MFA, Yale University

REPRESENTED BY:
Monya Rowe Gallery, NYC

SOLO EXHIBITIONS INCLUDE:
Monya Rowe Gallery, NYC

GROUP EXHIBITIONS INCLUDE:
Galleria Glance, Torino, IT; Mogadishni Gallery, Copenhagen, Denmark; New Langton Art Center, San Francisco, CA; Stephen D. Payne Gallery, Massachusetts College of Art, Boston, MA

RESIDENCIES INCLUDE:
Skowhegan School of Art; Marie Walsh Free Studio Space Program, NYC

KAREN KURZINSKY

EDUCATION:
BA, University of Michigan, Ann Arbor; MA, PhD, New York University, Institute of Fine Arts

PUBLICATIONS INCLUDE:
"Beyond Primitivism: Cobra and Post-Cobra", co-writer, RES; "Drawing Is the New Painting", *Art Journal;* "Asger Jorn, Popular Art, and the Kitsch-Avant-Garde", Kitsch: History, Theory, Practice, ed. Monica Kjellman-Chapin, London: Cambridge Scholars Press; "Red Herrings: Eccentric Morphologies in the Situationist Times", *Expect Everything, Fear Nothing: Scandinavian Situationism in Perspective,* ed. Mikkel Bolt Rasmussen and Jakob Jakobsen, Copenhagen; review, "Being Watched: Yvonne Rainer and the 1960s by Carrie Lambert-Beatty", *Woman's Art Journal;* "Touch Made Visible: Matt Ducklo's Touch Tour Pictures", *BlackFlash: Photography and New Media in Art 27;* Entry texts, Grove Dictionary of American Art, ed. Joan Marter; "Eccentric Abstraction", "Fashion Moda", "Linda Montano", "Neo-Expressionism", "New Image Painting", "SAMO©", "Situationism"; review, "Mahjong: Contemporary Chinese Art from the Sigg Collection", Peabody-Essex Museum; *Art Papers;* "Focus: COBRA", *Artforum;* "Leveraging Situationism?", Third Text, ed. Gregory Sholette and Gene Ray; "Expression as Vandalism: Asger Jorn's Modifications", RES; "Fordrejet Udtryk [Detourned Expression]", Billedkunst; Multiple book review, "Eva Hesse", *Woman's Art Journal;* review, "Global Feminisms," Davis Museum, Wellesley College; "Tiger By the Tail! Women Artists of India Transforming Culture", Women's Studies Research Center, Brandeis University; "Ironic Gestures: Asger Jorn, Informel, and Abstract Expressionism", Abstract Expressionism: An International Language, ed. Joan Marter, Rutgers University Press; review, "Edvard Munch: The Modern Life of the Soul", MOMA; Nineteenth-Century Art Worldwide; "Asger Jorn and the Avant-Garde," Rutgers Art Review

AWARDS INCLUDE:
Samuel F. B. Morse Fellowship, Institute of Fine Arts, NYU; Henry P. Tappan Art History Award, University of Michigan; Phi Beta Kappa; John Rich Fellowship for Academic Merit, University of Michigan; Graduate Teaching Fellow, New York University; Foreign Language Area Studies Fellowship, New York University; Fulbright Full Grant, research in Denmark; American Scandinavian Foundation Research Fellowship (declined); Deutscher Akademischer Austausch Dienst Summer Language Grant

HELEN MIRANDA WILSON

EDUCATION:
New York Studio School of Painting & Sculpture, NYC; Skowhegan School of Painting & Sculpture, Skowhegan, ME

REPRESENTED BY:
DC Moore Gallery, NYC; Albert Merola Gallery, Provincetown, MA

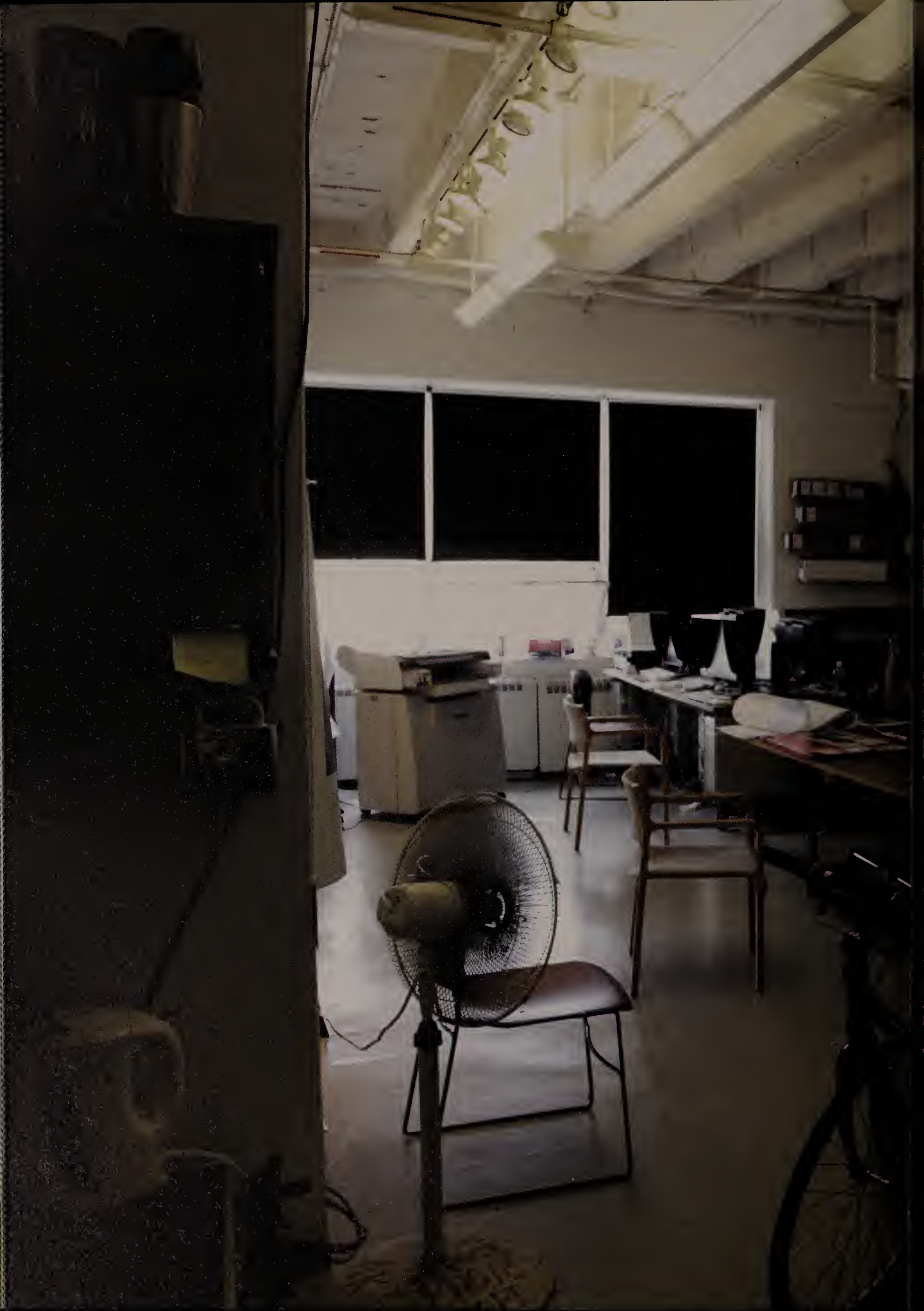
SOLO EXHIBITIONS INCLUDE:
DC Moore Gallery, NYC; Albert Merola Gallery, Provincetown, MA; Jason McCoy Inc, NYC

GROUP EXHIBITIONS INCLUDE:
National Academy, NYC; Peabody Essex Museum, Salem, MA; Elizabeth Harris Gallery, NYC; Winfield Gallery, Carmel, CA; Palmer Art Museum, Penn State University, State College, PA; Artstrand, Provincetown, MA; Center Gallery, New Canaan, CT; Provincetown Art Associate Museum, Provincetown, MA; Red Gallery, Savannah College of Art and Design, GA; Duke University Museum of Art, Durham, NC; National Academy of Design, NYC; Frederieke Taylor Gallery, NYC; Beth Urdang Gallery, Boston; DeCordova Museum and Sculpture Garden, Lincoln, MA; The Newhouse Center for Contemporary Art, Snug Harbor Cultural Center, Staten Island, NY; Newcomb Art Gallery, Tulane University, New Orleans, LA

PUBLICATIONS INCLUDE:
the New York Times; the New York Observer; (exhib.cat.) Peabody Essex Museum, Salem, MA; Winfield Gallery, Carmel, CA

COLLECTIONS INCLUDE:
Hirshhorn Museum, Washington D.C.; Metropolitan Museum of Art, NYC

I teach and write about post-WWII European and global contemporary art using a wide range of methodologies, from psychoanalysis to feminist approaches; but my primary interests are related to the development of social art history and post-Marxist art history since the 1970s. I'm interested in the social role of art, looking at art from a sociological and anthropological point of view, and paying attention to how power relationships and ideologies are expressed in art. But I am also fascinated with the way personal expression intersects with broader social discourses. KAREN KURZINSKY



PHOTOGRAPHY

MFA

Photos clockwise from left: Laura McPhee, *Puja at Mudiali Pandal, Kolkata* (2009). Laura McPhee, *Puja at Mudiali Pandal, Kolkata* (2009). Barbar Bosworth, *Emily with Grackle*.

THE PHOTOGRAPHY PROGRAM EXPLORES THE MEDIUM AS A MEANS OF SELF-EXPRESSION. THE EMPHASIS IS ON PERSONAL VISION, EXPERIMENTATION, AN UNDERSTANDING OF THE HISTORY OF PHOTOGRAPHY AND THE BODY OF CONTEMPORARY CRITICISM THAT SURROUNDS IT AS WELL AS INSURING TECHNICAL EXCELLENCE.

The MFA Program The MFA in Photography is a full-time, 60 credit program. Senior faculty include Laura McPhee (Program Coordinator), Abelardo Morell (Emeritus), Nick Nixon and Barbara Bosworth. Laura McPhee's work has been the subject of an extensive solo exhibition at the Museum of Fine Arts, Boston. Abelardo Morell (Emeritus), known best for his images made with a camera obscura, exhibits and publishes widely, including most recently in "Behind the Seen: The Photographs of Abelardo Morell" at the Yale University Art Gallery. Nick Nixon, the subject of two exhibitions at the Museum of Modern Art in New York and a retrospective at the Museum of Fine Arts, Boston, is best known for his humanistic black and white portraits. Barbara Bosworth has exhibited landscape photography in "Human Nature: the Photographs of Barbara Bosworth," at the Phoenix Art Museum.

Junior members of the photography faculty include Matthew Connors (Post-Baccalaureate Program Coordinator) and Eirik Johnson. A monograph on Eirik's work, entitled Borderlands, has just been published by Twin Palms Publishers and the Museum of Contemporary Photography. Matthew Connors creates montages, often of urban scenes that are re-combined in a rigorous fashion that includes digital re-imaging. The resultant seamless hybrids often posit "a global condition where photographic truth is indistinguishable from manipulation."

The Post-Baccalaureate Program in Photography The Post-Baccalaureate Certificate is a highly intensive full-time one-year program for photographers who seek an advanced level of discourse, both practical and theoretical. The program provides a curriculum for students who wish to develop their portfolios and their educations to prepare for future graduate school or as an end in itself.

Students participate in the weekly Photography Post-baccalaureate Major Studio, in which each student presents his or her work. In addition, photography post-baccalaureate students enroll in elective photography classes, independent study arrangements with faculty, and art history electives.

Visiting Artists Visiting artists are an integral part of both programs, and the department has a strong artist and critic lecture series. Visitors have included: Elinor Carucci, James Casebere, William Christenberry, Lois Conner, Linda Connor, Charlotte Cotton, Gregory Crewdson, Tim Davis, P. L. DiCorcia, Jim Dow, Mitch Epstein, Joan Fontcuberta, Jason Fulford, Peter Garfield, Ed Grazda, Andy Grundberg, Justine Kurland, Neeta Madahar, Susan Meiselas, Vik Muniz, Laurel Nakadate, Doug Nickel, Sandra Phillips, Thomas Roma, Luc Sante, Gary Schneider, Rebecca Solnit, Alec Soth, Jem Southam, Larry Sultan, Shellburne Thurber, Penelope Umbrico, and Kim Yasuda.

Facilities Extensive facilities include: individual darkrooms for MFA students, a non-silver darkroom, individual studio spaces, a graduate digital facility with large format printers, analog black and white developing and printing areas, sheet film processing room, analog color printing with a 42" Colex machine. Of special note is the 235 pound Polaroid 20x24 "Land Camera", built by Edwin Landseer (1909-91), founder of Polaroid. Only seven of these cameras were ever made and MassArt's is the only one not in commercial use or in a museum.

Abelardo Morrell,
View Outside Florence with Bookcase

SAMPLE COURSE DESCRIPTIONS

Graduate students can choose electives and faculty advisors from throughout the College, as well as from a dozen nearby colleges including MIT, Harvard, Tufts, the Berklee College of Music, The Boston Architectural College, The Boston Conservatory, Emerson College, and the School of the Museum of Fine Arts. These are some of the courses offered within Photography Department.

Graduate Photo Major Studio—required
In the weekly Major Studio the MFA/ photography students and faculty meet to present work and engage in rigorous discussion and critique. This class gives graduate students the venue to openly discuss their ideas, share the work they produce, and to offer one another criticism. Graduate students receive individual critiques from many of the artists and curators participating in the departmental lecture series listed above.

Alternative Camera, Alternative Techniques
This is an introduction to non-silver processes such as palladium and cyanotype printing as well as to unusual types of cameras including plastic cameras, pinholes, and others.

Word and the Photographic Image
This is an interdisciplinary look at the intersection of literature and art through lectures and readings of work by artists working in both media. Students create work combining photography and language, take field trips, and attend visiting artist lectures.

Photo: Documentary
This course focuses on the production of a single, coherent body of work that documents a specific theme or idea. Proposals are initiated and discussed in first class; subsequent classes follow progress. The course includes related readings, discussions, and slide presentations.

Landscape Photo
The aims of this course are to explore Ideas and issues in contemporary landscape photography. There is a specific emphasis on critiquing student work as a means of developing a personal aesthetic.

Image and Object
This is a cross-media course that examines some of the possible intersections of photography and sculpture, with demonstrations of photographic and sculptural processes, lectures about artists who work with both mediums as well as critiques, field trips and visiting artists. The emphasis is on making hybrid objects, on the development of individual projects, and critiques.

Advanced Digital Projects
This course builds upon a solid understanding of the digital tools available to photographers. Students are expected to develop their own ideas and work independently to create a cohesive group of dynamic images in response to the themes and critical issues discussed in class. Some technical guidance is provided, but emphasis is on weekly critiques, readings, discussions and lectures on contemporary trends in digital imaging practices.

Polaroid 20X24
This course is centered around using the specialized Polaroid 20X24 camera. Students work directly with the instructor to create studio work. Students learn lighting and collaborative techniques unique to this rare camera.

"Our program seeks individuals who approach the medium of photography from diverse angles yet wish to participate in a community of artists. We strive to create an atmosphere in which students become accomplished artists with a profound appreciation for the capacity of photography to function on numerous planes. We want to foster each student's best abilities, visual, verbal, critical."

LAURA MCPHEE

PHOTOGRAPHY FACULTY

LAURA MCPHEE

Graduate Program Coordinator

EDUCATION:
BA, Princeton University; MFA, Rhode Island School of Design

SELECTED EXHIBITIONS:
Museum of Fine Arts, Boston, MA; Amon Carter Museum, Fort Worth, TX, Bonni Benrubi Gallery, NY; J. Paul Getty Museum, Los Angeles; Boise Art Museum, Boise, ID

PUBLIC COLLECTIONS INCLUDE:
Metropolitan Museum of Art, NYC; J. Paul Getty Center Museum, Los Angeles, CA; San Francisco Museum of Modern Art, San Francisco, CA; Museum of Fine Arts, Boston, MA; Museum of Fine Arts, Houston, TX; Los Angeles County Museum of Art, Los Angeles, CA; International Center of Photography,NYC; Amon Carter Museum, Fort Worth, TX; Saint Louis Art Museum, Saint Louis, MO; Boston Public Library, Boston, MA; Cleveland Museum of Art, Cleveland, OH; Boise Art Museum, Boise, ID; Nevada Museum of Art, Reno, NV; Museum of Photographic Arts, San Diego, CA; Santa Barbara Museum of Art, Santa Barbara, CA; Columbus Museum of Art, Columbus, OH; The Art Museum, Princeton University, Princeton, NJ; Rose Art Museum, Brandeis University, Waltham, MA; Davis Museum, Wellesley College, Wellesley, MA; Alturas Foundation, San Antonio, TX; Spencer Art Museum, University of Kansas, Lawrence, KS; List Visual Arts Center, Massachusetts Institute of Technology, Cambridge, MA; The Art Museum, Bowdoin College, Brunswick, ME

PUBLICATIONS INCLUDE:
Guardians of Solitude, Iris Editions, London; River of No Return, Yale University Press; No Ordinary Land, Aperture, New York

AWARDS INCLUDE:
William Hicks Faculty Fellowship, Massachusetts College of Art; Fulbright Scholars' Fellowship to India and Sri Lanka; New England Foundation for the Arts Fellowship; John Simon Guggenheim Memorial Foundation Fellowship

WEBSITE:
www.lauramcphee.com

MATTHEW CONNORS

Post-Baccalaureate Program Coordinator

EDUCATION:
BA, University of Chicago; MFA, Yale University

GROUP EXHIBITIONS INCLUDE:
Museum of Modern Art, NYC; Wallspace Gallery, NYC; Murray Guy Gallery, NYC; Jail Gallery, Los Angeles; Center for Photography, Stockholm; Photo España, Madrid; Space Fendi, Milan; Laune Gallery, Tokyo; Tobacco Warehouse, NYC; Yale School of Art Gallery, New Haven, CT

AWARDS INCLUDE:
Macdowell Colony Fellowship, Virgina Center for the Creative Arts Fellowship, Alice Kimball English Travelling Fellowship, Yale University; Richter Research Grant, University of Chicago

PUBLIC COLLECTIONS INCLUDE:
Museum of Modern Art, NYC; Yale University Art Gallery; New Haven

WEBSITE:
www.matthewconnors.com

BARBARA BOSWORTH

EDUCATION:
BFA, Bowling Green State University; MFA, Rochester Institute of Technology

EXHIBITIONS INCLUDE:
Cleveland Art Museum; O'Sullivan Art Center, Regis College; Princeton Art Museum; Huntington Gallery, Boston, MA; Nevada Museum of Art, Reno, NV; Nassauischer Kuntstverein, Weisbaden Germany; Candace Perich Gallery; Addison Gallery of American Art; Museum of Fine Arts, Florida State University; Missoula Museum of Art; Hodges Taylor Gallery, Charlotte, NC

PUBLICATIONS INCLUDE:
The Altered Landscape; America's Uncommon Places; Bang! The Gun As Image; Barbara Bosworth; Between Home and Heaven: Contemporary American Landscape Photography

AWARDS INCLUDE:
Buhl Foundation Grant, John Simon Guggehheim Foundation Fellowship, New England Foundation for the Arts Fellowship, Bernheim Foundation Fellowship, Friends of Photography Ruttenberg Fellowship

FRANK GOHLKE

EDUCATION:
BA, University of Texas, Austin, TX; MA, Yale University

SOLO EXHIBITIONS INCLUDE:
Amon Carter Museum of Western Art, Fort Worth, TX; Daniel Wolf Gallery, NYC; Museum of Modern Art; Museum of Contemporary Photography, Columbia College, Chicago, IL; DeCordova Museum and Sculpture Park, Lincoln, MA; Bonni Benrubi Gallery, NYC; Blue Sky Gallery, Portland, OR; New England Science Center, Worcester, MA; Howard Greenberg Gallery, NYC; Dorsky Gallery, NYC; pArts Gallery, Minneapolis, MN

SELECTED GROUP EXHIBITIONS INCLUDE:
Art Institute of Chicago; MOMA; Tsukuba Museum of Photography, Tsukuba, Japan; Miyagi Museum of Art, Japan; Institute of Contemporary Art, University of Pennsylvania, Philadelphia, PA; The Victoria and Albert Museum, London, England; The Henry Art Gallery, University of Washington, Seattle; The National Museum of American Art, Washington DC; Addison Gallery of American Art, Andover, MA; Galerie f5.6, Munich, Germany; The Cleveland Museum of Art; Museum of Photographic Arts, San Diego, CA

PUBLICATIONS INCLUDE:
New Topographics; Mirrors and Windows, MOMA, (ed. John Szarkowski); *The End of the World: Contemporary Visions of the Apocalypse,* The New Museum of Contemporary Art; *Landscapes from the Middle of the World: Photographs 1972-1987;* Paysages Photographies. Editions Hazan; *Measure of Emptiness: Grain Elevators in the American Landscape; The Intimate and the Infinite: Waterscapes by Frank Gohlke and Stuart Klipper;* Walker Evans & Company, (ed. Peter Gallasi); *Mount St. Helens: Photographs by Frank Gohlke; From Icon to Irony: German and American Industrial Photography; Accommodating Nature: The Photographs of Frank Gohlke 1972-2005; Artforum; the New York Times; BlindSpot; Art in America; Aperture; Artforum; American Photographer; Landscape Journal*

AWARDS INCLUDE:
Guggenheim Fellowships (2); National Endowment for the Arts (2); Bush Foundation Artist's Fellowship; McKnight Foundation/Film in the Cities, Photography Fellowship

COLLECTIONS INCLUDE:
Museum of Modern Art, the International Museum of Photography at the George Eastman House, the Australian National Gallery and the National Gallery of Canada

WEBSITE:
www.frankgohlke.com

EIRIK JOHNSON

EDUCATION:
BFA, BA, University of Washington; MFA, San Francisco Art Institute

EXHIBITIONS INCLUDE:
Aperture Foundation, NYC; Henry Art Gallery, University of Washington, Seattle, WA; Rena Bransten Gallery, San Francisco, CA; G. Gibson Gallery, Seattle, WA; Yossi Milo Gallery, NYC; Museum of Contemporary Photography, Columbia College, Chicago, IL; Stanford Art Spaces, Stanford University, Palo Alto, CA; Diego Rivera Gallery, San Francisco, CA; Museum of Contemporary Art, Cusco, Peru; Ojo Ajeno Galería, Centro de la Fotografía, Lima, Peru; Saddleback College Art Gallery, Mission Viejo, CA; RayKo South, San Francisco, CA; FotoFest, Houston, TX; Baer Ridgeway Gallery, San Francisco, CA; Cavallo Point Lodge, Sausalito, CA; Gallery Project, Ann Arbor, MI; Frances Lehman Loeb Art Center, Vassar College, Poughkeepsie, NY; Aperture Foundation Gallery, NYC; Stephen Paine Gallery, Massachusetts College of Art and Design; George Eastman House, International Museum of Photography and Film, Rochester, NY

COLLECTIONS INCLUDE:
San Francisco Museum of Modern Art ; Seattle Art Museum.; Boise Art Museum, Boise, ID; George Eastman House, Rochester, NY; Museum of Contemporary Photography, Chicago, IL; National Fulbright Organization, Washington D.C; Paul Sack Collection, San Francisco, CA; Fidelity Investments, Boston, MA; Joseph and Elaine Monsen Collection, Seattle, WA ; University of Washington, Seattle, WA; Collection of the President of the University of Washington, Seattle, WA; National Institute of Culture, Peru; Centro de la Fotografía, Lima, Peru

PUBLICATIONS INCLUDE:
Sawdust Mountain, Aperture Publisher; *Snow Star,* Cavallo Point Books; *Utopian Mirage,* Vassar College, Poughkeepsie, NY; *Borderlands,* Twin Palms Publishers; *Aperture Magazine;* Museum of Contemporary Photography, Chicago, IL; *San Francisco Camerawork Quarterly Journal; Seattle Times, Pacific Northwest Magazine; Orion Magazine; National Public Radio; Financial Times Magazine,* UK; FLYP Media; *San Francisco Chronicle; The Stranger; Metropolis Magazine; New York Times, Art Review; Time Out Chicago; Chicago Reader; Rochester Democrat & Chronicle; Planet Magazine; SF Weekly; El Comercio, Peru; San Francisco Bay Guardian*

AWARDS INCLUDE:
Finalist for the James and Audrey Foster Prize, Institute of Contemporary Art, Boston; Massachusetts Cultural Council Artist Fellowship; Kelner Faculty Travel Fellowship, Massachusetts College of Art and Design; Santa Fe Prize for Photography; Brooks Award to Anderson Ranch Arts Center, Snowmass, CO; Artist Book Competition, San Francisco Art Institute; San Francisco Art Institute Graduate Artistic Merit Fellowship; Grant for Artist Project (GAP), Washington State Arts Council; William J. Fulbright Grant, Peru

WEBSITE:
www.eirikjohnson.com

ABELARDO MORELL

(Emeritus)

EDUCATION:
BFA, Bowdoin College; MFA, Yale University; DFA, Bowdoin College

EXHIBITIONS INCLUDE:
The Museum of Modern Art, NYC; The Metropolitan Museum of Art; The Whitney Museum of American Art; The Art Institute of Chicago; The San Francisco Museum of Modern Art; The Museum of Fine Arts, Boston; The Museum of Fine Arts, Houston; The Los Angeles County Museum of Art; The High Museum, Atlanta

COLLECTIONS INCLUDE:
The Los Angeles County Museum of Art, Los Angeles, CA; The High Museum, Atlanta; The Museum of Modern Art, NYC; The Metropolitan Museum of Art; The Whitney Museum of American Art; The Art Institute of Chicago; The San Francisco Museum of Modern Art; The Museum of Fine Arts, Boston; The Museum of Fine Arts, Houston

PUBLICATIONS INCLUDE:
A Camera in a Room; A Book Of Books; Camera Obscura; Abelardo Morell

AWARDS INCLUDE:
The DeCordova Museum Rappaport Prize; St. Botolph's Club Foundation Award; New England Foundation for the Arts Fellowship; John Simon Guggenheim Memorial Fellowship; Cintas Foundation Fellowship; Alturas foundation Fellowship

WEBSITE:
www.abelardomorell.net

NICK NIXON

EDUCATION:
BA, University of Michigan; MFA, University of New Mexico

SOLO EXHIBITIONS INCLUDE:
Museum of Modern Art; Zabriskie Gallery, NYC; Detroit Art Institute; Victoria and Albert Museum, London; St. Louis Art Museum; San Diego Art Museum; Dallas Art Museum; Chicago Art Institute; Musee de la ville de Paris; Toledo Art Museum; San Francisco Museum of Modern art, LA County Museum, Cleveland Art Institute

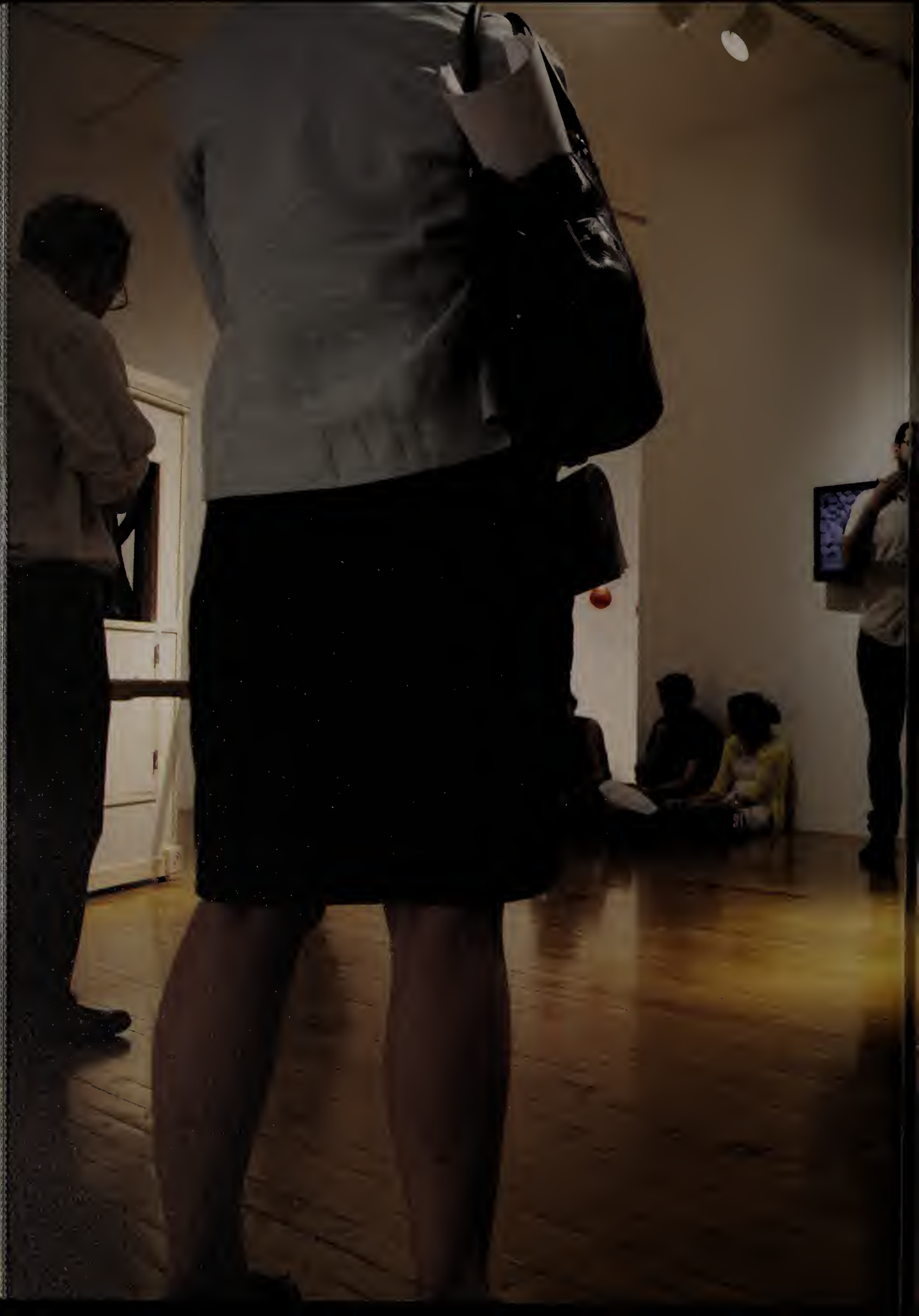
COLLECTIONS INCLUDE:
Getty Art Museum, Los Angeles, CA; Biblioteque National Paris; High Museum, Atlanta; Whitney Museum, NYC; Museum of Modern Art, NYC; Chicago Art Institute, Cleveland Art Institute; Metropolitan Museum of Art, NYC; National Gallery, Washington D.C; Museum of Fine Arts, Boston

PUBLICATIONS INCLUDE:
Photographs From One Year, Friends of Photography; Nicholas Nixon: Pictures of People, Museum of Modern Art; People with AIDS; Godine; *Family Pictures,* Smithsonian; School; Nicholas Nixon, TF Editores, Madrid

AWARDS INCLUDE:
Guggenheim Fellowships (2); Grant to photograph the city of Luxemburg's new immigrant population

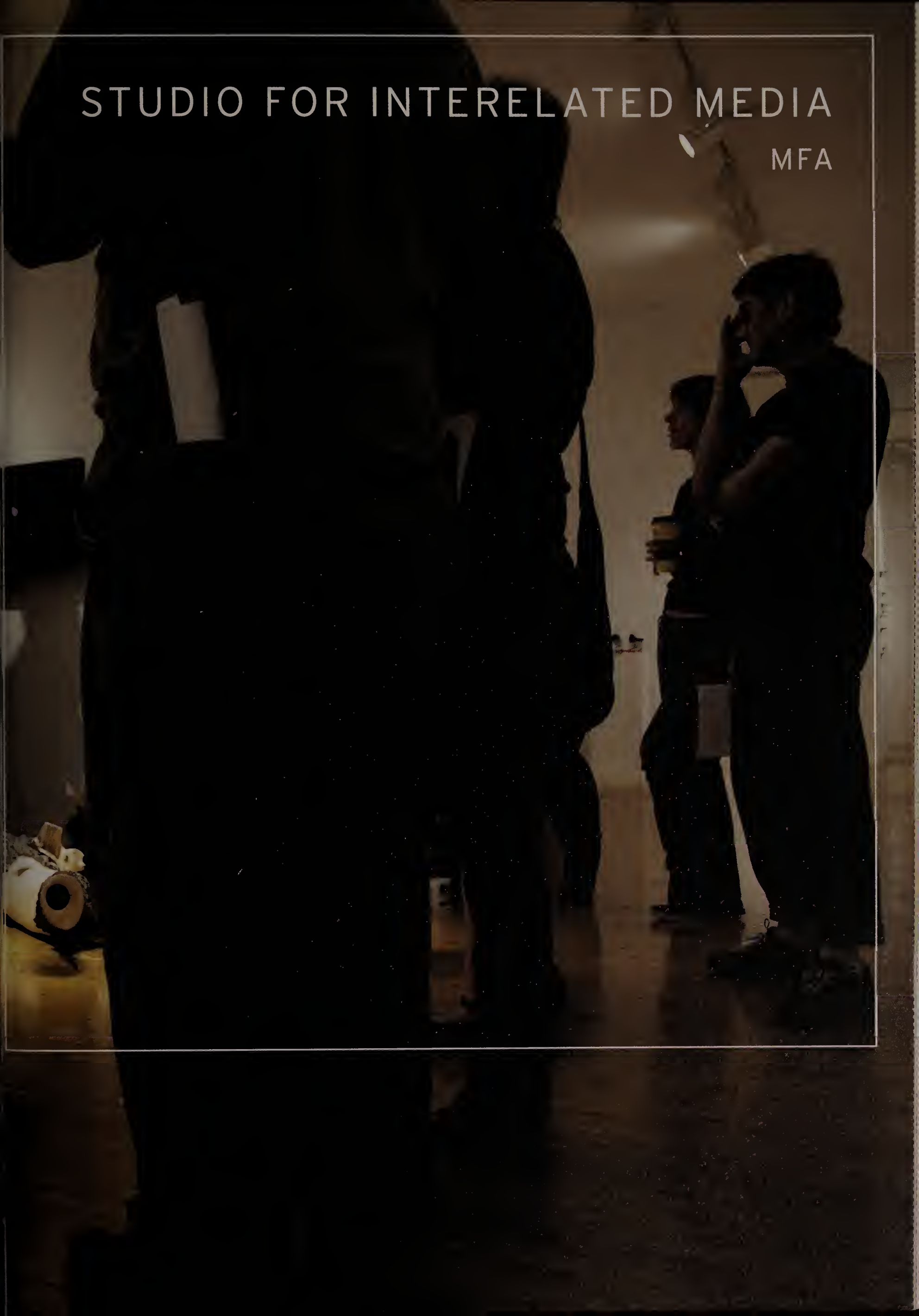
Apply online at MassArt.Slideroom.com

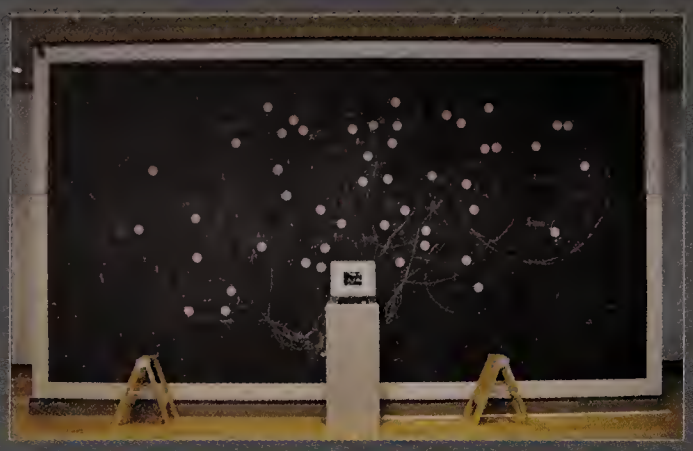
Matthew Connors, Tokyo (2006, 2009), pigment print



STUDIO FOR INTERELATED MEDIA

MFA





Weight of God (2007) began as a conversation between Nita Sturiale (SIM) and Jane D. Marsching via an exchange of URLs around the question, "What is the relationship between the brain and God?". The URLs were mapped in a UML program and translated into a physical installation in which viewers could press large, fuzzy buttons connected to the computer via a pic chip that would prompt the computer to load the website on the screen. The chalk and wire drawing visualizes the conversation in nodes organized in three levels, with the top level containing the primary nodes: brain/god, lives, natural phenomena, and mapping.

Chris Carroll (MFA '10) during final reviews for his Thesis Exhibition in the Paine and Bakalar Galleries.

SIM IS AN INCUBATOR; A PLACE WHERE CONCEPT PRECEDES MEDIUM. IT IS A PLACE WHERE IDEAS GROW INTO NEW ART FORMS. SIM ART OVERLAPS AND INTERSECTS DISCIPLINES. IT IS FLUID, EMBRACING EMERGING TECHNOLOGIES AND EXPERIMENTATION. SIM IS PROJECT AND CONCEPT CENTERED AND DEPENDS ON THE EXCHANGE OF EXPERIENCE, KNOWLEDGE AND CURIOSITIES OF A COMMUNITY OF STUDENTS AND FACULTY.

The MFA Program The 60 credit full-time MFA program explores web art and digital distribution; video editing and production; interactive media and computer-controlled installations; dance composition and improvisation; performance art and spoken word; the interrelationship between art and science; technical theater and stage lighting; and sound performance, composition, recording, and editing.

The faculty of the SIM MFA Program are practicing artists in computer-controlled media, video production, Internet art, and electronic music. Advisors work with students to develop an individualized plan of study, helping students develop their own concepts while gaining proficiency in the media needed to realize them: performance art, programming, curatorial, robotics, event production, installation, sound/music, writing, research, animation, and more. Students may also choose a second adjunct advisor from across the college, from other fields (curator, critic, scientist, etc.), or even from other schools (MIT, Harvard) to review work.

SIM graduates are uniquely prepared as self-motivated artists and/or professionals in commercial and non-profit fields. SIM grads have started their own galleries, TV shows, and businesses; worked as non-linear film and sound editors in Hollywood, New York, and Boston (WGBH, ZOOM); as stage crew for theaters in New York City; as web developers for award-winning studios; as educators at Harvard, Stanford, Mills, Carnegie Mellon, and the New England Aquarium; and as practicing, exhibiting, and/or performing artists around the world.

Visiting artists and curators often participate in critiques and studio visits. Recent guests of the SIM program include: Camillo Alvarez, Nayland Blake, Pieranna Cavalchini, Fabio Fernandez, George Fifield, Jamie Lidell, Tristan Lowe, Louisa McCall, Shintaro Miyake, Pat Oleszko, Paul Pfeiffer, Meg Rotzel, Michael Rush, Susan Stoops, Mary Ellen Strom, Carrie Mae Weems, Ean White, and Gale Wight.

Students receive individual studio space and access to a million square feet of fabrication, installation, and exhibition potential. MassArt's facilities are epic in scale: an electronic projects lab, state-of-the-art computer and imaging labs, the largest print studio in New England, one of only five Polaroid 20 X 24 cameras in the world, metal and wood fabrication shops, a metal forge and foundry, walk-in ceramic kilns, fiber facilities, hot and cold glass shops, and more. The possibilities are endless.

The Post-Baccalaureate Program The Post-Baccalaureate Certificate program is a two-semester program for students with a BA or BS who wish to develop their portfolio in preparation for admission to an MFA Program as well as those who wish to develop their work for exhibition. Working with the Graduate Program Coordinator, students choose studio electives from within the department and other media and disciplines as appropriate, as well as independent study projects and History of Art electives. Although students are encouraged to apply, completion of the Post-Baccalaureate Certificate Program does not guarantee admission to MassArt's MFA program.

"I got my first internet access through a friend who was a sys-admin at MIT in the early '80's, before the World Wide Web existed. Since then I've worked on large and small network based artworks that have included everything from dancers and robotics to video projections and accordions. One of the things that makes the SIM program special is the breadth of work created here. It's not just a "new media program" (although that's certainly part of it). Sometimes the appropriate medium to express an idea is drawing on paper or even tattoos. The nature of the work presented in the SIM Graduate Major Studio is changing all the time." **DANA MOSER**

SAMPLE COURSE DESCRIPTIONS

Students choose courses from across the college and throughout the colleges of the Pro-Arts Consortium and the Colleges of the Fenway. These are some of the courses offered within the SIM Department.

SIM Major Studio/Graduate (Required)
In the SIM Graduate Major Studio the SIM community of faculty and students meet each week to present work and refine constructive critique and research skills. The semester is punctuated by feedback from guest artists, critics, and curators culminating in an end of semester review.

Digital + Media Perspectives
The introduction of digital technology as an art medium resulted in an explosion of artistic exploration of interactivity in digital literature, web art, gaming, virtual reality, and installation art. This course investigates the aesthetic conventions and usability central to interactive art; the social and political contexts in which new media are disseminated and experienced; and makes historical connections by focusing on the recurrent themes of language, CODE, simulation, and hyper-reality.

Art & the Internet I and II
This course explores the Internet as a medium for artistic expression and distribution and reviews the nuts and bolts of HTML and client/server technologies as well as the potential for multimedia (sound, moving image, interactivity) on the Web, and surveys use of the Internet by a variety of artists.

On the Spot
As humans, we carry with us precious instruments for expression—the body and the voice. This course explores perception—looking and listening—as a tool for making instantaneous performance choices. Through a series of improvisational techniques from concepts of "action Theater" to contact improvisation, students explore gesture, space, time, energy, intention, and the voice, and experiment with the voice by "sounding" as well as by speaking. Also considered: objects and environments in relation to performance. Students are encouraged to make direct relations between their principal fields of artistic interest and time-based, improvisational performance.

Video Sculpture
Every day you use your body as a tool to manipulate materials, create physical objects and act on others. Through this process your body acts as an extension of your ideas, making them physically manifest in time. This class explores objects, time, and space using the video as a tool and new material capable of acting on the 3D world.

Nature, Science & Art
What is the nature of space and time? How do various astronomical events affect cultural trends? What can evolution teach us about human behavior? What is the nature of matter and energy at the smallest and largest scale of the universe? Students explore the basic elements of the physical universe, creating art projects which describe or connect aspect of nature, art and science.

Public Art
This course explores aspects of the field of public art as it impinges upon issues relating to architecture, temporal events, permanent and temporary installations, sculpture, and environmental design. The emphasis is on creating and developing your own concepts for public projects with sketches, written proposals, plans, models, demos, video/audio tapes, and other appropriate materials. There will be ongoing discussions on the development of projects from initial concept to complete budgeted proposal.

Intro to Kinetic Art
This course helps object makers introduce motion into their sculpture. An overview on the history of kinetic art is provided to inspire a richness of conceptual thinking. The course is directed toward a final project of the student's design, which may be sculpture, installation, performance, costume, robotics, toys, etc. Issues include: mechanism design and troubleshooting, hand cranks, ratchets, solenoids, motors, drive systems, and basic steel-working techniques aimed at building safe and reliable kinetic art.

Interactive 2D Animation
Students are introduced to techniques for creating 2D animations in a timeline-based digital environment using Macromedia's "Flash MX" as the primary software in this course. In addition to traditional animation techniques (such as key framing and 'tweening') programmable interactivity using Action Scripting are covered. Finished animations may be written to film, videotape, or CD-ROM. Techniques for uploading animations for distribution through the Internet will be emphasized.

Performance in Video Space
Performance in Video Space explores the unique combination of performance and video time/space and the particular issues of creating performances with real or implied human presence within and for the parameters of the video medium itself. Framing; movement of subject, camera, environment, and editing; ways of addressing the camera by the performer(s) are considered.

Beat Research I and II
This course is designed for students interested *in making art in a community of beat-makers and* electronic musicians. Emphasis is on critiques, the sharing of advanced techniques and the organizing of media for presentation outside of the class (audio CD, video DVD, live performance etc).

Projects in Video Projection
An advanced level class focusing on developing three concept driven projects, concentrating on the interaction between the physical installation and the video image, sound, and edits. Students are encouraged to explore a range of works which may include: performance in video, interactive and multi-channel video, site specific and public installation.

Streaming Media/Web Video
This course introduces technology, aesthetics, and techniques involved in distributing video over networks, the Internet in particular. Artists in the course will create video work in a variety of formats including streaming video.

Programming for Artists
This course is an in-depth introduction to computer programming for artistic applications, focused around the Max/MSP/Jitter programming language; fundamental skills required to develop software tools and interfaces for the manipulation and synthesis of audio and video, with a focus on applications in installation, composition, and performance. Other programming languages, such as SuperCollider, Stamp Basic, and C, are explored. This is a workshop in which artists will develop methods of expressing their thoughts and feelings about art and artistic concerns, using methods and techniques for describing, analyzing, and criticizing artworks in the context of the studio.

Projects in Sound
This is an advanced seminar for independent sound projects which might include 'live' sound presentations, recorded sound works, a complete audio CD, sculptural sound art, digitally controlled sound art, public sound art, environmental sound art, and sound installation. Students present work in progress for critique. Additional activities may include a field trip, guest speakers and gallery visits.

Performance, Art & Politics
This is a studio course in which historical examples of politically-engaged performance art are considered as a context for creating independent work including Performance Art works drawing upon techniques developed by the Czech Underground and the artists-run "Velvet Revolution" of 1989. For students without experience in video, the course introduces the basic tools and principles of video production.

Intermediate Sound Studio
Advanced audio recording techniques, composition skills, listening skills, and critical skills are explored in this course. Computer and electronic music studio includes analog and digital synthesis, advanced digital hardware and software and interactive music systems.

Electronic Projects for Artists I and II
This studio course provides skills and information for artists using electronic devices in their artworks. It introduces computer interfaces for connecting interactive sculpture, performance, and installation with software. Course content includes micro-controllers, electrical sensors, custom-made circuits, and programming. No previous programming experience is necessary.

Choreography & Performance
This course focuses on the development of students' own performance pieces which might be "dance" pieces in any number of styles; performance art or live site-specific works; or spoken word or music pieces that involve the use of the body in space and time. However, even in the dance pieces, emphasis will be on developing an individual voice or movement vocabulary and on conceptual clarity.

Words & The Web
Words & The Web investigates words as a primary unit of communication on the web. Examples of web journals, email, dynamic news sites, eBooks, translation software, search engines, guest books, spoken word, and dynamic typography are presented. Students create web-based artwork that explores the idea of the written word and spoken language. Issues of conceptual development, visual language, intentionality and functionality, and future trends are presented. Necessary skills for web site publishing are introduced. This class is designed to provide students with an opportunity to immerse themselves in these tools—in all their complexity—as they use them for making art.

Art, Life, and Money
This course addresses the challenges of a career as an independent artist, with strategies for balancing art, life, and money after school. Students meet graduates of the Studio for Interrelated Media and others pursuing unconventional artistic paths, gain an understanding of taxes for non-profits, and practice writing grant proposals, artist statements, and resumes, culminating in the development of a personal five year plan.

A Survey of Performance Art
This is a performance studio course which examines a selection of artists/artworks/movements that redefined performance as an art form. Focus is on work since the Futurist movement of the early 1900s to the present, though earlier examples are included. Students present their own written and performative responses to the artists/artworks/movements introduced. Skills for developing, directing and performing are introduced.

Sound Installation
Sound Installation introduces students to fundamental skills and concepts related to the creation of sound installation art, including acoustics, psychoacoustics, strategies for sonic display, the workings of analog and digital sound technology, and basic electronics. A survey of historical and recent works explores various approaches to sound installation. Students propose, plan and complete their own installations over the course of the semester.

Interactive Multimedia
This is an advanced computer art course in creating interactive software applications integrating text, sound, graphics, and animation. Students learn how to bring elements into a digital environment, and how to organize and combine them into multimedia software that can be distributed as a CD-ROM.

"My work explores human cognition, psycho-geography, and physical phenomena in relation to human activity. Most recent projects have investigated the psychology, biology, and spirituality of motherhood. I often flirt with new and experimental technologies. I like to hang around intersections–among art and science, creativity and entrepreneurship, technology and humanity, teaching and learning. I've presented my ideas through live performance, in exhibition spaces, and online. I have a fatal attraction to technology and in 2003, I directed the award-winning "Invisible Ideas" project–the first Flash-enabled, GPS-triggered interactive art walk. After 15 years of teaching courses combining art, technology and science at several institutions, including Carnegie Mellon and Harvard University, I've come to appreciate the deep commitment graduate students give to their art practice. By asking challenging questions I hope to give them the tools they need to look into their work critically and drive themselves forward on their own unique path." **NITA STURIALE**

STUDIO FOR INTERELATED MEDIA FACULTY

DAWN KRAMER

Founder, Dance Collective

EDUCATION:
BA, Sarah Lawrence College

PERFORMANCES INCLUDE:
De/Reconstruction (solo); Walk In Progress, co-choreographer; Endangered Species, co-choreographer; Swan Song #1, Bartok's Fourteen Bagatelles, live piano; Stairway; Shout, Tibetan bells and Balinese Kecak; The Body Hesitates; What We Here Possess, American and Celtic traditional music; Oddance, duet; Bellow(s) duet for dancer and bagpiper; Handle with Care/Trate con Cuidado, dance for eight women to Vivaldi's Winter; Jungle Gym Dance, Fleet Center, Boston, MA; Standing on my Head, collaboration; The 21st Tribe group dance with live percussion and voice; Mercy (solo); Reach, sextet to Schubert's adagio from last quintet; The Stonecutter

PUBLICATIONS INCLUDE:
Boston Globe; Boston Herlad

AWARDS INCLUDE:
Multiple National Endowment for the Arts Choreography Fellowships; NEA project grants: Dance Collective; Massachusetts Cultural Council, Project grant; Mass Productions grants, Dance Umbrella; New Works grant; French Ministry of Culture; Finalist, Massachusetts Choreography Awards; WBZ-TV Fund for the Arts Grant for choreography, Newton Arts Lottery Awards

RESIDENCIES INCLUDE:
La Napoule Art Foundation

DANA MOSER

Board member turbulance.org; Committee Member, Boston Cyberarts Festival

EDUCATION:
MFA, Massachusetts College of Art and Design; BFA, Central State University, Edmond, OK

EXHIBITIONS INCLUDE:
Axiom Gallery, Boston; creator of live events using digital imagery and telecommunications at the Centre Georges Pompidou, Paris, France; National Museum of Science and Technology, Ottawa; ICA, Boston; MIX Film/Video Festival, NY

PUBLICATIONS INCLUDE:
"The Electronic Canvas", WGBH-TV; *Art New England; Boston Globe; Internet Underground Vol. 1; Technology Review*

LECTURES INCLUDE:
Art Institute of Chicago, San Francisco Art Institute, Harvard University, Brown University, Massachusetts Institute of Technology

WEB SITE:
www.curiousart.org

NITA STURIALE

EDUCATION:
BFA, Massachusetts College of Art and Design; MFA, School of the Museum of Fine Arts and Tufts University; Ed.M., Harvard Graduate School of Education

EXHIBITIONS INCLUDE:
Conflux Festival, NYC; Axiom Gallery; MIT Media Lab; National Gallery, Beijing; Harvard University, Smithsonian Observatory; The Boston Museum of Science; Cambridge River Arts Festival; University of Wales, Newport, UK; San Francisco Art Institute; Boston Cyberarts Festival; Mobius; Habitat Institute for the Environment; Several online exhibitions

PUBLICATIONS INCLUDE:
Proceedings of Consciousness Reframed Conference; the Lancet Journal; Information Arts; Macromedia Devnet and Showcase

AWARDS INCLUDE:
LEF Foundation Grant; Cambridge Arts Council Grant; ArtScience 100k Prize; Fellowship Copley Society of Art, First Juror's choice; Jacob K. Javits Fellowship; Ron Placzek Theatre Arts Award; Pennsylvania Govenor's School for the Arts Award

WEB SITE:
www.nitasturiale.com

DENISE MARIKA

EDUCATION:
BA, Pomona College, Claremont, CA; MFA, University of California, Los Angeles

SOLO EXHIBITIONS INCLUDE:
Museum of Modern Art, NY; MASS MoCA; Worcester Art Museum, MA; Isabella Stewart Gardner Museum, MA; retrospective, Pomona College Museum of Art, CA ; Howard Yezerski Gallery, MA; Stux Gallery, NY; Arthur Roger Gallery, NY; Galerie Ars Viva, Berlin, Germany; Demarco Gallery, Scotland; Western Front, Vancouver, BC

GROUP EXHIBITIONS INCLUDE:
Fogg Art Museum, MA; The Institute of Contemporary Art, Boston; Davis Museum, MA; Caprice Horn Gallery, Berlin; Aldrich Museum of Contemporary Art; Bellevue Art Museum; Axiom Gallery/Cyber Arts Festival; Real Art Ways; Tuffs University Art Gallery;The Alternative Museum, NY

COLLABORATIONS INCLUDE:
video and set design for American Repertory Theater and Theatre for a New Audience, productions of Orpheus X, composer Rinde Eckert, director Robert Woodruff and Laurie Theater Brandeis University production of Puzzle Master composer Eric Chasalow

PUBLICATIONS INCLUDE:
Artforum, New York Times, Boston Globe, Art in America, the Boston Herald, Art New England, Sculpture, the Wall Street Journal, Big Red and Shiny, Backstage, Theatermania, Variety; "The Electronic Canvas", WGBH-TV; *Aspect: The Chronicle of New Media Art: Artist as Content;* DeCordova Museum, "Self-Evidence in Contemporary Art"; "Outspoken: Free Speech Stories"; Pomona College Museum of Art ext cat.;"Pictures of Innocence: The History and Crisis of Ideal Childhood"; Isabella Stewart Gardner Museum, "New Works"

AWARDS INCLUDE:
Fulbright Specialists Program; LEF Foundation Individual Artist Grant; Visible Republic Grant funding from NEFA, the Boston Foundation and Fund for the Arts; New England Foundation for the Arts Artists' Projects: New Forms funding from NEA, The Rockefeller Foundation, The Andy Warhol Foundation and Massachusetts Cultural Council; New England Film/Video Fellowship; Massachusetts Arts Lottery/ Brookline Council on the Arts and Humanities;Boston Society of Architects/American Institute of Architects, Award for Design Collaboration; Massachusetts Council on the Arts and Humanities Grant

RESIDENCIES INCLUDE:
Isabella Stewart Gardner Museum, Boston, MA;The MacDowell Colony; Fellow, Mary Ingraham Bunting Institute, Cambridge, MA

WEBSITE:
www.denisemarika.com

"How do we respond to violence, conflict, and loss? My video performance/installations explore this question by creating rituals, myths, and landscapes that allow us to enter the event. Images and stories garnered from news media serve as a catalyst for my current work. Instinctively familiar to the viewer, the gestures I record are primal, recurrent images that are simultaneously futile and heroic. I use video and sound to shape a landscape in which concrete actions and abstract elements are exchanged and layered in rhythmic repetition. The large structural components of my installations embody the activity and define the space shared by the viewer, creating an immersive experience. With actions familiar and volatile the work seeks to confront our passivity as voyeurs and our responsibility as witnesses." **DENISE MARIKA**

Above, installation view of *The Puzzle Master* (2007). Video projections and set design.

art

INTERDISCIPLINARY SUMMER INTENSIVE

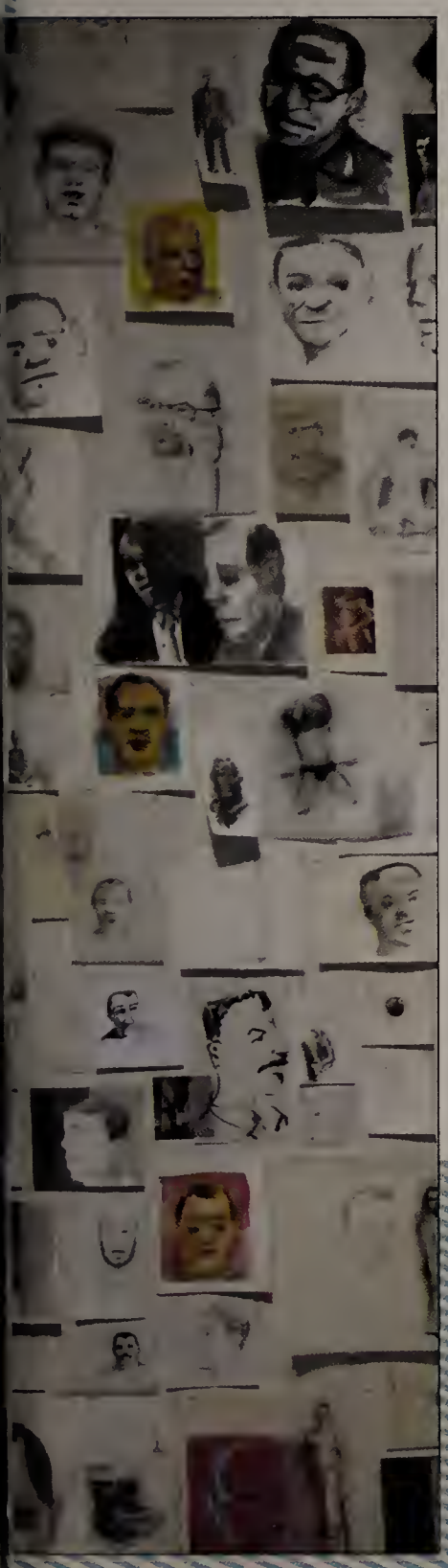
MFA

Left, Jane Marsching, images from *Arctic Listening Post* (2005). Below, Steve Locke, *The Boy with the Thorn in his Side* (Detail), 2009, 16' x 8 ', installed at VOLTA 5, Basel, Switzerland.

THE INTERDISCIPLINARY SUMMER INTENSIVE MFA PROGRAM REACHES ACROSS THE VISUAL, CONCEPTUAL, AND PERFORMING ARTS IN A PROGRAM THAT COMBINES INTENSE ON-CAMPUS LEARNING WITH THE FLEXIBILITY OF DISTANCE EDUCATION DURING THREE SUCCESSIVE SUMMERS AND TWO INTERVENING YEARS.

Accepting Applications for Summer 2012

Students pursue their practice by engaging an idea first, designing their individual program of study based on interests and professional goals and developing a plan that may involve a combination of media, technologies and techniques. Studio work is complemented by the context and framework of on-line courses in Critical Studies, Art History, and Art Education. The program admits a small, thoughtfully selected group of artists to create a vibrant community and a cooperative learning environment.



Campus sessions (late June to mid-August) foster an intense studio environment and establish creative collaborations. Students live on campus in The Artists Residence or in off-campus housing of their choosing. Between residencies students return home to expand on their work with feedback and guidance from locally-based faculty mentors. In January of both years students return to campus for a benchmark exhibition and critique. At the end of the third and final summer students present a written thesis and an on-campus thesis exhibition for review.

The program supports work in 2D (painting, printmaking, photography), 3D (sculpture, metals, fiber, ceramics) and time-based media (film/video, performance, electronic media) with 1,000,000 square feet of art-making, exhibition and class room space, and an accomplished faculty. Courses include hybrid combinations such as a ceramics/fiber pairing; time-based explorations of video, sound, and the physical space; and a multi-media course that explores strategies for activating space provide technical and conceptual grounding in the use of media and their fabrication.

SUMMER INTERDISCIPLINARY FACULTY

JAMES CAMBRONNE

EDUCATION:
BA, Augustana College; MFA, Yale University School of Art

EXHIBITIONS INCLUDE:
Icon Gallery, Brunswick, ME; Gallery Paule Anglim, San Francisco, CA; Nielsen Gallery, Boston, MA;Tibor De Nagy Gallery, NYC; Alexandre Gallery, NYC; Eide Dalryhmple Gallery, Sioux Falls, SD; Siouxland Heritage Museums, Sioux Falls, SD

PUBLICATIONS INCLUDE:
New York Times; Art News; Boston Globe; "Imprint of Place: Maine Printmaking 1800-2005"

AWARDS INCLUDE:
National Endowment for the Arts Project Grant; Spitznagel Medal for Achievement in the Fine Arts, Augustana College; South Dakota Arts Council; NYNEX Award for Excellence in Teaching, Maine College of Art

RESIDENCIES INCLUDE:
Siouxland Heritage Museums; Anderson Ranch Arts Center

JUDY HABERL

EDUCATION:
BA, University of Northern Colorado; MFA, School of the Museum of Fine Arts/Tufts, Boston

REPRESENTED BY:
Gallery Kayafas, Boston, MA

EXHIBITIONS INCLUDE:
Decordova Museum and Sculpture Park; Duxbury Art Complex Museum; Fotofest, Houston, TX; Southeast Museum of Photography; Nicolaysen Museum, Casper, WY; Fuller Craft Museum, Brockton, MA; Gallery Kayafas, Boston; Photographic Resource Center, Boston; AIR Gallery, NY; Trustman Gallery, Simmons College; Centro Cultural Costarricense, San Juan, Costa Rica; Biblioteca Nacionale, Old Havana, Cuba; Puffin Foundation, Loveladies, NJ; Bernard Toale Gallery, Boston; Howard Yezerski Gallery, Boston; Rose Art Museum, Brandeis University, Waltham, MA; Stux Gallery, NY & Boston; Akin Gallery, Boston; Yale University School of Art and Architecture Gallery

AWARDS AND GRANTS INCLUDE:
L.E.F. New England, Massachusetts Cultural Council; Artist's Resource Trust; George A. and Eliza Gardner Howard Foundation Fellowship; Massachusetts College of Art and Design Foundation Grant

RESIDENCIES INCLUDE:
George A. and Eliza Gardner Howard Foundation Fellowship

WEBSITE:
judyhaberl.com

STEVE LOCKE

EDUCATION:
BS, Boston University; BFA, Massachusetts College of Art and Design; MFA, Massachusetts College of Art and Design

REPRESENTED BY:
Mendes Wood, Sao Paolo, Brazil; Samsøn, Boston

EXHIBITIONS INCLUDE:
Judi Rotenberg Gallery, Boston, MA; Proof Gallery, Boston, MA; Cushing-Martin Gallery, Stonehill College; No Globe, Brooklyn, NY; Sherman Gallery, Boston University; VOLTA 5, Basel, Switzerland; Gallery Peopeo, Beijing, China; Bernard Toale Gallery, Boston, MA; Hall Street Gallery, Savannah College of Art and Design, Savannah, GA; Stephen D. Paine Gallery, Boston, MA; Carol Schlosberg Alumni Gallery, Montserrat College of Art, Beverly, MA; Traina Center for the Arts, Schiltkamp Gallery, Clark University; Rhys Gallery, Boston, MA; Lillian Immig Gallery, Emmanuel College, Boston, MA; Mills Project Space, Boston Center for the Arts; Artists Foundation Main Gallery, Boston, MA; Mazmanian Gallery, Framingham State College, MA; AramonaStudio, NYC; Mills Gallery, Boston, MA; Danforth Museum, Framingham, MA; Maine Artists Space; The Gallery at Green Street, Boston, MA; Bakalar Gallery, Boston, MA; Copley Society, Boston, MA; Cambridge Art Association; HUAC; Patricia Doran Gallery, Boston, MA; Cyclorama, Boston, MA; Noonan Gallery, Cambridge, MA

PUBLICATIONS INCLUDE:
Portland Phoenix; artsMedia; Boston Globe

AWARDS INCLUDE:
LEF Foundation Contemporary Work Fund Grant; Art Matters Foundation Award

RESIDENCIES INCLUDE:
Artist-in-Residence, Savannah College of Art and Design; Skowhegan School of Painting and Sculpture

WEB SITE:
www.stevelocke.com

DENISE MARIKA

EDUCATION:
MFA, University of California, Los Angeles; BA, Pomona College, Claremont, CA

SOLO EXHIBITIONS INCLUDE:
Museum of Modern Art, NY; MASS MoCA; Worcester Art Museum, MA; Isabella Stewart Gardner Museum, MA; retrospective, Pomona College Museum of Art, CA; Howard Yezerski Gallery, MA; Stux Gallery, NY; Arthur Roger Gallery, NY; Galerie Ars Viva, Berlin, Germany; Demarco Gallery, Scotland; Western Front, Vancouver, BC

GROUP EXHIBITIONS INCLUDE:
Fogg Art Museum, MA; The Institute of Contemporary Art, Boston; Davis Museum, MA; Caprice Horn Gallery, Berlin; Aldrich Museum of Contemporary Art; Bellevue Art Museum; Axiom Gallery/Cyber Arts Festival; Real Art Ways; Tuffs University Art Gallery; The Alternative Museum, NY

COLLABORATIONS INCLUDE:
video and set design for American Repertory Theater and Theatre for a New Audience, productions of Orpheus X, composer Rinde Eckert, director Robert Woodruff and Laurie Theater Brandeis University production of Puzzle Master composer Eric Chasalow

PUBLICATIONS INCLUDE:
Artforum, New York Times, Boston Globe, Art in America, the Boston Herald, Art New England, Sculpture, the Wall Street Journal, Big Red and Shiny, Backstage, Theatermania, Variety; "The Electronic Canvas", WGBH-TV; *Aspect: The Chronicle of New Media Art: Artist as Content;* DeCordova Museum, "Self-Evidence in Contemporary Art"; "Outspoken: Free Speech Stories"; Pomona College Museum of Art ext cat.;"Pictures of Innocence: The History and Crisis of Ideal Childhood"; Isabella Stewart Gardner Museum, "New Works"

AWARDS INCLUDE:
Fulbright Specialists Program; LEF Foundation Individual Artist Grant; Visible Republic Grant funding from NEFA, the Boston Foundation and Fund for the Arts; New England Foundation for the Arts Artists' Projects: New Forms funding from NEA, The Rockefeller Foundation, The Andy Warhol Foundation and Massachusetts Cultural Council; New England Film/Video Fellowship; Massachusetts Arts Lottery/Brookline Council on the Arts and Humanities; Boston Society of Architects/American Institute of Architects, Award for Design Collaboration; Massachusetts Council on the Arts and Humanities Grant

RESIDENCIES INCLUDE:
Isabella Stewart Gardner Museum, Boston, MA;The Mac-Dowell Colony; Fellow, Mary Ingraham Bunting Institute, Cambridge, MA

WEBSITE:
www.denisemarika.com

Apply online at MassArt.Slideroom.com

JANE MARSCHING

EDUCATION:
BA, Hampshire College; MFA, Photography and Related Media, School of Visual Arts, NY

GALLERY REPRESENTATION:
Miller Block Gallery, Boston, MA

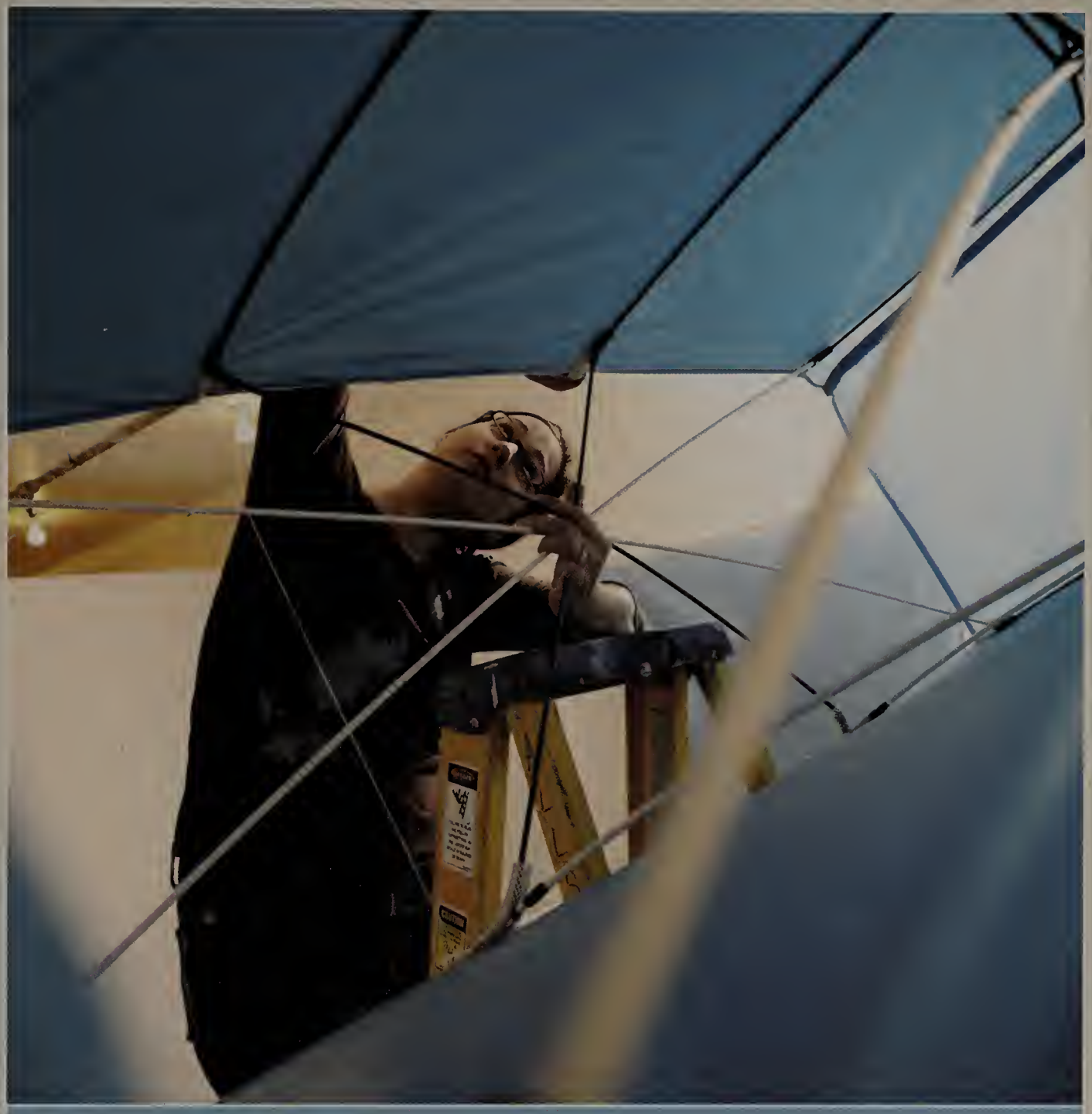
EXHIBITIONS INCLUDE:
The ICA, Boston; MASS MoCA; North Carolina Museum of Art; San Jose Museum of Art; Photographic Resource Center, Boston; Museum of Contemporary Art, Cleveland, OH; Ronald Feldman Gallery, NYC; CEPA Gallery, Buffalo, NY; Sonoma Museum of Art

PUBLICATIONS INCLUDE:
Reviews and interviews, *Aperture, Art New England; ArtsMedia; Afterimage; Essays: Art Journal; Blur of the Otherworldly: Contemporary Art Technology and the Paranormal, S&J Journal online*

GRANTS AND AWARDS INCLUDE:
Creative Capital; LEF Foundation; Artadia; Massachusetts Cultural Council, Artists Resource Trust

ARTIST STATEMENT:
[My work] explores our past, present and future human impact on the environment through interdisciplinary and collaborative practices, including video installations, virtual landscapes, dynamic websites, and data visualizations.

WEB SITE:
www.janemarsching.com



Jane Marsching describes herself as an experimental media artist, and now, because of her work, Arctic Listening Post, an environmental activist. The series of works in digital media, for which Marsching was a finalist for the 2006 Institute of Contemporary Art/Boston Artist Prize, seeks to raise awareness about climate change through "catalytic imagery that makes people respond and want to engage."

She is working on a "Greek chorale adaptation of the Fourth Assessment Report of the Intergovernmental Panel on Climate Change (IPCC)." Released in 2007, the report assesses the risks of climate change and includes predictions about its impact. The IPCC report raised questions that she is addressing in her long-term work, An Uncertain Land, which will include a twelve-person "Greek chorus" and multi-screen video examining how policy-makers try to define the language of scientific uncertainty, and translating the complex transformations the climate is bringing to our planet and our culture.

"We have gotten better at recycling...but still the problem seems so huge, so out of our hands, that it's easier to turn away or indulge in cynical dystopic visions, " says Marsching, who believes that most people are scared–yet bored–by the topic of climate change.

Marsching sees a need for a creative catalyst to spark a sense of wonder and a desire to take action. "We need the kind of unifying magic which President Kennedy employed to inspire the United States to reach the moon. The poetry of his language and rhetoric was a kind of art form. We have an engine of creativity today which we can see in the massive entertainment industry. Can it be diverted to another kind of activist effort?"

THE GRADUATE PROGRAMS ADMISSION PHILOSOPHY

A school's admissions process can tell you a lot about what matters to them. Many graduate schools do not interview applicants; others recommend but do not require interviews. MassArt's Graduate Programs are so serious about making sure that each member of the community is well matched with the programs and with each other that we require all finalist's to come for an interview with the faculty and students. (If you are not able to travel an interview by Skype or phone may be possible.) Our admissions process is designed to build a community of peers who are committed to the growth of their art and the support of their peers. Our programs are small and personalized by design.

Admission to the Graduate Programs at Massachusetts College of Art and Design is competitive. Successful candidates are articulate about the art-making process, open to new ideas, and willing to share in critiques and collaborations. There is no single formula that determines an applicant's potential for success. The admissions committee tries to be flexible, sensitive, and personal, using both objective and subjective criteria with emphasis on your portfolio, personal statement, letters of recommendation, and the ability to articulate your interests, influences, and methods of practice if you are selected for an interview.

Admission decisions are made independently of financial aid awards and financial need is not a factor in granting or denying admission. The Office of Student Financial Assistance reviews the financial aid applications of accepted applicants and awards aid to eligible students. You must complete the FAFSA to be considered for merit and/or need-based awards or assistance.

HOW TO APPLY

Application to all MassArt's Graduate Programs is online, including portfolio submissions. For specific application and portfolio requirements go to MassArt.edu. Here are some general guidelines:

DEADLINES

Admission to all programs is for the fall semester with a January 15th application deadline. Art Education's MAT and TPP programs also admit for the spring with a November 1st deadline. Application to the Low-Residency 2D MFA in Provincetown and the Interdisciplinary Summer Intensive MFA programs is for the summer term, with a March 15th application deadline.

PRE-REQUISITES

All applicants to the Graduate Programs must have a bachelor's degree from an accredited institution. A BFA is not required for admission to the MFA program, however candidates must have completed a minimum of twelve credits of art history in their undergraduate studies. Candidates who do not meet this requirement will be considered, but may be required to complete six credits in art history prior to entering MassArt.

PORTFOLIO

Applicants to all programs must submit a portfolio that represents a substantial, coherent body of work. Faculty who review the portfolios look for a personal direction and potential for further growth.

STATEMENT OF PURPOSE

This is your opportunity to speak about your reasons for applying to graduate school in general and MassArt in particular. You should also address your choice of a specific discipline, the direction you see your work taking, and share any recent developments that support your decision to apply.

RESUME

Your resume should list professional accomplishments, including exhibitions, awards, or other activities that convey a sense of your commitment.

LETTERS OF REFERENCE

The Graduate Programs require three letters of recommendation from faculty, advisors, and/or arts professionals who are familiar with your work and your qualifications for advanced study. At least one letter should be from a teacher with whom you have studied.

TRANSCRIPTS

Official transcripts documenting your degree(s) must be received by the office of Graduate Programs in their original, sealed envelope(s).

INTERNATIONAL STUDENTS

Successful participation in a graduate program requires competency in English writing, reading and conversation at an advanced level. If your first language is not English you will need to present TOEFL scores that meet our required minimum. Transcripts in languages other than English must be accompanied by certified translations and an explanation of the grading system and hours of study. Please go to MassArt.edu for more information.

SCHOLARSHIPS, AWARDS, AND FINANCIAL AID

MassArt offers financial assistance to all admitted students who qualify. Approximately 74% of MassArt's graduate students receive some form of assistance, through merit and need based awards, part-time employment, and low-interest loans. All applicants who wish to be considered for need and merit based awards and other forms of financial assistance must file a Free Application for Federal Student form (FAFSA) with their application.

GRADUATE DEANS SCHOLARSHIP

Each year the Graduate Scholarship committee selects 12 to 15 Graduate Dean's Scholars based on strength of portfolio, academic record, recommendation, and interview, with preference given to candidates with financial need. Scholarships range from $6,000 to $10,000 for a full-time two-year course of study.

THE PACE SCHOLARSHIP

The Pace Scholarship was established by Arnold Glimcher ('60), founder of the Pace Gallery in New York City and one of MassArt's most illustrious alumni. The scholarship is approximately $10,000 for a two-year full-time MFA program.

THE GEORGE NICK PRIZE

Named for Professor Emeritus George Nick of the 2D Fine Arts Department, the prize is awarded to advanced undergraduate and graduate students in any department of the college who, through observational capabilities, skill in drawing, and understanding of the role of tone and color, create two-dimensional works that can be recognized in terms of content and that emphasize forms of realism. The total prize awarded is $10,000 which may be awarded to a single recipient or split between two awardees.

THE BEKER FAMILY SCHOLARSHIP FUND FOR GRADUATE STUDENTS

The Beker Family Scholarship Fund for Graduate Students is a pilot scholarship program currently running through Fall 2011. These scholarships, funded by a grant from The Beker Foundation, are for support of deserving students of the college with financial need in the graduate program. Recipients of the Beker Scholarship typically receive $5,000 per year for a two-year full-time program, and are expected to donate work to the college's Annual Benefit Auction, the proceeds of which are returned to the scholarship fund.

THE PATRICIA A. DORAN SCHOLARSHIP

Patricia A. Doran Scholarship was established by Douglas Govan in memory of his wife, Patricia Doran, former Dean of Graduate and Continuing Education at MassArt. The Scholarship is approximately $1000 per year for a student in the MFA or MSAE programs.

GRADUATE ASSISTANTSHIPS

Graduate assistants receive $1,000 per semester ($15 per hour) for teaching, technical and/or administrative assistantships, with a limit of three assistantship placements per semester or $6,000 per year.

PROXIMITY LAB FUND

Established by alumnus Evan Karatzas ('05 MFA/DMI), this new fund is designed to help Dynamic Media Institute students realize innovative and ambitious dynamic media projects that would be difficult to achieve without financial support. Awards will be distributed to one or more students each semester with variable award amounts determined by an advisory panel.

FEDERAL DIRECT STAFFORD LOANS

This is a federally funded program available to both full and part-time graduate students, which allows students to borrow from and repay loans directly to the US Department of Education. Repayment begins six months after graduation. To be eligible students must be enrolled for a minimum of six credits per semester and be maintaining satisfactory academic progress.

Graduate students in the FDSL program can borrow up to $20,500 per year through a combination of subsidized and unsubsidized loans based on financial need. Direct Stafford loans have a fixed interest rate of 6.8% for graduate students, plus a 1.5% origination fee with a 1% direct rebate (.5% net fee).

The Subsidized Stafford Loan is provided solely based on financial need. The Federal Government pays the interest on the subsidized loan while the student is enrolled for at least six credits per semester, as well as during authorized deferment periods. The maximum amount of Subsidized Stafford Loan that a Graduate student may borrow is $8,500 per academic year.

The Unsubsidized Stafford Loan is provided regardless of financial need. The student is responsible for the interest accruing while enrolled in school, during grace periods and during authorized deferment periods. Students may either pay the accumulating interest or add it to the principle balance of the loan at the beginning of the repayment period.

FEDERAL DIRECT GRADUATE PLUS LOAN

Graduate students are eligible to borrow under the federal PLUS Loan Program up to their cost of attendance minus other estimated financial assistance. Repayment generally begins 60 days from the date of the last disbursement of the loan, at a fixed interest rate of 7.9% in the Direct Loan program. Before applying for Graduate PLUS loans, graduate students must have applied for their annual maximum eligibility under the Federal Subsidized and Unsubsidized Stafford Loan Programs.

GRADUATE TUITION

These figures are based on the 2010-11 academic year. A tuition increase of 3% is anticipated each year. For the most current information please refer to the Graduate Tuition page at MassArt.edu.

PROGRAM	PER CREDIT TUITION	AVERAGE CREDITS PER YEAR	AVERAGE COST FOR FIRST YEAR	ANTICIPATED TOTAL PROGRAM COST
MFA AND POST-BACCALAUREATE				
MFA/Full-time (Boston)	$615	30	$18,450	$37,830
MFA/Part-Time (Dynamic Media ONLY)	$615	18	$11,070	$38,778
Post-baccalaureate Program *	$615	24	$14,760	$14,760
Low-residency MFA: MassArt at the Fine Arts Work Center in Provincetown	$687	30	$20,610	$42,240
ARCHITECTURE				
Master of Architecture Track 1 ** (90 credits)	$615	30	$18,450	$57,594
Master of Architecture Track 2 ** (60 credits)	$615	48	$29,520	$37,272
ART EDUCATION				
Master of Arts in Teaching	$615	24	$14,760	$22,704
Master of Science in Art Education	$615	15	$9,225	$22,983
Teacher Preparation Program	$454	24	$10,896	$10,896

** Master of Architecture credits vary per year. Track I students generally enroll in 30 credits in the first year, 48 credits in the second, and 12 in the final summer. The tuition for second year Track I students is comparable to that of first year Track II students. Track II students enroll in 48 credits the first year, and 12 credits in the final summer.

HOUSING

The Artist's Residence is located at 600 Huntington Avenue, across the street from the main campus. The Residence offers apartment-style living for graduate students with 24-hour access to in-house shared studio space. Fully furnished apartments accommodate two to four people in two, three and four bedroom suites. Each apartment has a fully equipped kitchen, access to laundry facilities, hi-speed internet and cable access, air conditioning, and a shared studio with 18' ceilings, floor to ceiling windows, worktables, easels, storage space, ventilation, work sinks and Internet access. Housing in the Artists Residence starts at $4625 per semester (2010/11). For more information go to MassArt.edu.

The offices of Housing and Student Development also assist with off-campus housing by coordinating and posting information about apartment shares, sublets, and students needing roommates.

The Patricia Doran Graduate Gallery is located on the ground floor of the Artists Residence. The Doran presents graduate student and student-curated events. A graduate student coordinator, in conjunction with a gallery committee of graduate students, solicits proposals and coordinates exhibitions.

A ARTISTS' RESIDENCE
1 Convenience Store
1 Doran Gallery

B COLLINS
1,2 Ceramics
B Foundry & Welding Shop
1 Glass
3 Jewelry & Metalsmithing

C EAST
2 Environmental Health & Safety
B,1 Film / Video
2 Printmaking
1 Public Safety
B Woodshop

D GYMNASIUM

E KENNEDY
B Art Supply & Bookstore
2 Career Services
2 Counseling Services
1 Dining Commons
2 Housing & Residence Life
2 International Education
3,4,5 Painting
6 Photography
2 Student Center
2 Student Development
2 Student Government Association

F NORTH
3 Fibers
2 Film / Video
1 Godine Gallery
1 Pozen Center
2 Sculpture
1 Studio for Interrelated Media

G SMITH HALL RESIDENCE

H SOUTH
1 Admissions
1 Arnheim Gallery
1,2 Art Education
1 Bakalar Gallery
3 Brant Gallery
1 Center for Art & Community Partnerships
1 Curatorial Programs
2 Paine Gallery
2,3 Studio Foundation

I TOWER
8 Academic Advising
3 Academic Affairs
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11 Alumni Relations
11 Alumni Room
3,7 Animation
10 Architecture
5 Art History
8 Business Office
4 Central Services
8 Civil Rights Compliance & Diversity
11 Community Relations
B Events Planning & Theater Management
4 Facilities
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7 Film / Video
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8 Human Resources
6,9 Illustration
10 Industrial Design
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11 Institutional Research
5 Learning Center

I TOWER (CONTINUED)
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11 Marketing & Communications
11 MassArt Foundation
11 President's Office
11 President's Gallery
2 Professional & Continuing Education
B Public Art
4 Purchasing
8 Registrar
11 Special Events
8 Student Financial Assistance
3,7,8 Technology
1 Tower Auditorium
2 Tower Café
2 Tower Gallery
11 Trustees Room
13 Urban Arts Institute
2 Youth Programs

J ISABELLA STEWART GARDNER MUSEUM

K MUSEUM OF FINE ARTS

Massachusetts College of Art and Design 621 Huntington Avenue Boston MA 02115

GRADUATE PROGRAMS

George Creamer, Dean of Graduate Programs
Jenny Gibbs, Assistant Dean of Graduate Programs
Jonathan Rand, Records Administrator/Graduate Registrar
David Carder, Staff Associate/Administration and Finance
Barbara Baker, Provincetown (MFAWC) Program Coordinator
Nadia Savage, Administrative Assistant

CURATORIAL PROGRAMS

Lisa Tung, Director
Robert Gainfort, Staff Associate
Chloe Zaug, Staff Associate

STUDENT FINANCIAL ASSISTANCE

Aurelio Ramirez, Director
Jocelyn Gomes, Administrative Assistant
Jennifer Roy, Administrative Assistant

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Production and Design Assistant: Katie Rezza (BFA 2010)
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